

1988

Landscape and change in three novels by Theodor Fontane

Jane Ellen Speerstra
Portland State University

Follow this and additional works at: https://pdxscholar.library.pdx.edu/open_access_etds



Part of the [Classical Archaeology and Art History Commons](#), and the [German Literature Commons](#)

Let us know how access to this document benefits you.

Recommended Citation

Speerstra, Jane Ellen, "Landscape and change in three novels by Theodor Fontane" (1988). *Dissertations and Theses*. Paper 3841.

<https://doi.org/10.15760/etd.5713>

This Thesis is brought to you for free and open access. It has been accepted for inclusion in Dissertations and Theses by an authorized administrator of PDXScholar. Please contact us if we can make this document more accessible: pdxscholar@pdx.edu.

AN ABSTRACT OF THE THESIS OF Jane Ellen Speerstra for the
Master of Arts in German presented May 18, 1988.

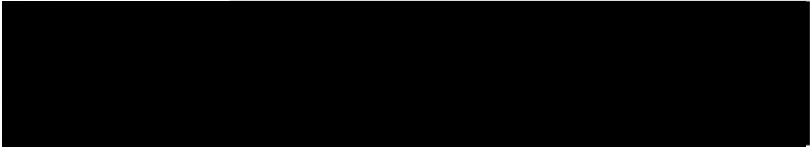
Title: Landscape and Change in Three Novels by Theodor
Fontane

APPROVED BY THE MEMBERS OF THE THESIS COMMITTEE:


William Fischer, Chair


Louis Elteto


Franz Langhammer


Eric Kimmel

This thesis traces and explicates the changes in Theodor Fontane's landscape depiction in the years 1887-1892. I examine his novels Cécile (1887), Irrungen, Wirrungen (1888), and Unwiederbringlich (1892). I show that Fontane, as though discarding a relic of the Romantic past, used increasingly less landscape in his narratives. He

focused on the actions and conversation of his characters, and on their immediate surroundings. When these surroundings were urban, they tended to disappear. The progressive minimalization of landscape, and of cityscape in particular, foreshadowed the appearance in German literature of twentieth-century man: man alienated from nature in cities, and less aware of empirically observable surroundings than of internal forces and realities.

Analyses of landscape depiction in Cécile, Irrungen, Wirrungen, and Unwiederbringlich constitute three major chapters of the thesis. Cécile contains the most landscape portrayal, and discussion of the novel comprises the longest chapter. The first half of Cécile is set in the Harz mountains, where vacationing Berliners observe landscape almost continuously. Discussion of Irrungen, Wirrungen forms a transitional chapter. I note Fontane's frequent portrayal of windows in this novel, and use this as a key to his work. In Irrungen, Wirrungen, windows open onto sunlight, fresh air, and the future. In a similar manner, Irrungen, Wirrungen bridges the gap between Cécile and Unwiederbringlich. Unwiederbringlich has been characterized by the critic Peter Demetz as "das makelloseste Kunstwerk Fontanes." I find that it contains less frequent and better integrated landscape depiction than is found in Cécile, and that its characters show signs of a modern indifference to landscape.

In a concluding chapter, I contrast landscape portrayal in all three Fontane novels. I posit Fontane's progressive minimalization of landscape to be consistent with the historical move away from Romanticism in literature and art. I note that Fontane believed that landscape should serve as a backdrop to the actions of characters. However, Fontane's Literarische Essays und Studien, and Aufsätze zur bildenden Kunst, give no evidence of his having had a definite theoretical stance.

In my thesis I discuss two studies of landscape portrayal in Fontane's novels. They are Max Tau's Der assoziative Faktor in der Landschafts- und Ortsdarstellung Theodor Fontanes (1928), and Hubert Ohl's Bild und Wirklichkeit: Studien zur Romankunst Raabes und Fontanes (1968). Tau was critical of Fontane's apparent reliance on the reader's associations to familiar settings in his novels. He felt that Fontane failed to create a fully experienced landscape--that he created landscapes out of recurring, interchangeable elements, which he grouped together in a studied and fundamentally two-dimensional manner. Ohl accepted Tau's view, but felt that it reflected the fact that nature becomes art in Fontane.

Regarding Tau's and Ohl's observations, I note that Fontane's landscapes in Cécile are indeed portrayed as pictures, and that they resemble the work of the German Romantic painter, Caspar David Friedrich (1774-1840). They

are usually divided into foreground and background, and are observed by characters who turn away from the reader/viewer. These characters commune with landscape; their feelings are reflected in nature. In Unwiederbringlich, however, landscapes are less often portrayed as pictures, and characters do not look for reflections of their own lives in nature. The landscapes become more three-dimensional, and the characters become more seemingly sensible. They focus attention on other people.

Fontane's description of Helmuth Holk in chapter 13 of Unwiederbringlich is thematic to my endeavour. Holk is riding in a carriage on the outskirts of Copenhagen: "Holk würde sich diesem Anblick noch voller hingegen haben, wenn nicht das Leben auf der Chaussee, drauf sie hinführen, ihn von dem Landschaftlichen immer wieder abgezogen hätte" (Fontane 6: 97).

LANDSCAPE AND CHANGE
IN
THREE NOVELS BY THEODOR FONTANE

by
JANE ELLEN SPEERSTRA

A thesis submitted in partial fulfillment of the
requirements for the degree of

MASTER OF ARTS
in
GERMAN

Portland State University

1988

TO THE OFFICE OF GRADUATE STUDIES:

The members of the Committee approve the thesis of
Jane Ellen Speerstra presented May 18, 1988.


William Fischer, Chair


Louis Elteto


Franz Langhammer


Eric Kimmel

APPROVED:


Linda Parshall, Acting Chair, Department of
Foreign Languages and Literatures


Bernard Ross, Vice Provost for Graduate Studies

TABLE OF CONTENTS

	PAGE
CHAPTER	
I INTRODUCTION	1
II <u>CÉCILE</u>	11
Background.	11
Characters and Landscape.	13
"Bilder".	17
Elements of Landscape	24
Windows	44
III <u>IRRUNGEN, WIRRUNGEN</u>	47
IV <u>UNWIEDERBRINGLICH</u>	63
Background.	63
Characters and Landscape.	65
"Bilder".	75
Elements of Landscape	80
V CONCLUSION	86
Changes	86
Crosscurrents	94
WORKS CONSULTED.	101
APPENDIX	104

CHAPTER 1

INTRODUCTION

In this thesis I shall trace and explicate the changes in Theodor Fontane's landscape depiction in the years 1887-1892. I shall examine his novels Cécile (1887), Irrungen, Wirrungen (1888), and Unwiederbringlich (1892). I intend to show that Fontane, as though discarding a relic of the Romantic past, uses increasingly less landscape in his narratives. He focuses on the actions and conversations of his characters, and on their immediate surroundings. When these surroundings are urban, they tend to disappear. This progressive minimalization of landscape, and of cityscape in particular, foreshadows the appearance in German literature of twentieth-century man: man alienated from nature in cities, and less aware of empirically observable surroundings than of internal forces and realities. As Erich Franzen writes,

"Aus dem realistischen Gesellschaftsroman mit seinem logisch-deduktiven, also der allgemeinen Information dienenden Handlungsschema ist der Ideen- oder Intelligenzroman geworden, der Zeit und Raum in irrationale Funktionen des Ichs verwandelt." (emphasis added) (qtd. in Hillebrand 28)

Germane to a discussion of quantity is of course one of quality, and it has been part of my mandate to observe and speculate, noting similarities in the three novels as

well as differences, in such areas as Fontane's technique and his apparent purpose. Because Fontane's landscapes are highly pictorial, brief discussion of contemporary German painting has been included. Although Fontane's verbal canvases are often stilted and repetitive, they partake of the work of such masters as Caspar David Friedrich and Adolf Menzel.

Analyses of landscape depiction in Cécile, Irrungen, Wirrungen, and Unwiederbringlich constitute three major divisions of my thesis. Cécile contains the most landscape portrayal, and discussion of the novel comprises the longest section. An analysis of Irrungen, Wirrungen forms a transitional chapter. I have noted Fontane's frequent portrayal of windows in the novel, and have used this as a key to his work. In Irrungen, Wirrungen, windows open onto sunlight, fresh air, and the future. In a similar manner, the novel itself bridges the gap between Cécile and Unwiederbringlich. Unwiederbringlich is indeed a masterpiece; it is characterized by less frequent but better integrated--and certainly more powerful--landscape depiction than is found in Cécile. I have contrasted landscape portrayal in all three works in a concluding chapter. I have posited Fontane's progressive minimalization of landscape to be consistent with the historical move away from Romanticism, and have attempted to ascertain Fontane's position on the subject.

In my endeavour, two studies of landscape portrayal in Fontane's novels have been especially helpful. The first is a definitive study written by Max Tau in 1928. In Der assoziative Faktor in der Landschafts- und Ortsdarstellung Theodor Fontanes, Tau is critical of Fontane's apparent reliance on the reader's associations to familiar settings in his novels. Tau feels that Fontane fails to create a fully experienced landscape--that he creates landscapes out of recurring, interchangeable elements, which are grouped together in a studied and fundamentally two-dimensional manner. Hubert Ohl, author of Bild und Wirklichkeit: Studien zur Romankunst Raabes und Fontanes (1968), accepts the view that Fontane's landscapes have a certain "Bildcharakter," but sees this as reflective of the fact that they are "Bilder, die die Kunst stellt" (200). In other words, nature becomes art in Fontane. It is less important for its own sake, than for what it reflects of human experience.

As for Fontane's own critical position, I tend to agree with Max Tau, when he states that,

Jedes Bestreben, die Kunsteinsichten eines schöpferischen Menschen mit seinem Gestaltungsvermögen in Verbindung zu bringen, wird entweder dem Schöpfer oder dem Theoretiker unrecht tun. (67)

This is not to say that collections of Fontane's commentaries, such as Literarische Essays und Studien and Aufsätze zur bildenden Kunst, have not been enlightening.

But because these hefty tomes consist primarily of brief and rather polite criticism of well-known writers and artists, I have concluded that Fontane did not have a well-articulated theoretical stance. I have therefore drawn my conclusions from Fontane's novels as opposed to his commentary.

The first sixteen chapters of Theodor Fontane's Cécile (1887) take place en route to, or in and around, Thale in the Harz mountains. The novel opens with Cécile and her husband, Pierre St. Arnaud, travelling by train from Berlin. By chapter 2, the vacationers have settled at the hotel Zehnpfund, and are seated on the hotel balcony, observing "das vor ihnen ausgebreitete Landschaftsbild, das durch die Feueressen und Rauchsäulen einer benachbarten Fabrik nicht allzuviel an seinem Reize verlor" (Fontane 4: 317). In the course of the next fourteen chapters, they will walk in a "vor dem Balkon gelegene(n) Parkwiese" three times, will find themselves on a balcony, cliff or similar viewpoint at least eight times, and, with various sets of new acquaintances, will make four excursions to points of interest in the surrounding countryside.

In chapter 16 of Cécile, the focus shifts from the St. Arnolds to Herr von Gordon-Leslie, a vacationing civil engineer who has befriended the couple, and enjoyed each of the four excursions in their company. Gordon-Leslie also sits on balconies and enjoys views from natural vantage-points, but by chapter 16, when he becomes aware of his

intensified interest in Cécile, he begins to look out windows. From this chapter, in which Gordon is summoned to Bremen on business and forced to leave the Harz, through his subsequent return to Berlin and renewed contact with Cécile, and until report of his death by duel with Pierre St. Arnaud in chapter 29, he is seen in relation to a window twelve times. Correspondingly, the frequent depictions of nature which characterize the earlier part of Cécile become almost non-existent. Instead, Gordon-Leslie moves among streets, parks, and city-squares, and those who people them. "Landschaft" gives way to "Szenerie."

The conclusion that nature depiction is not consistent with city-life in Fontane's novels could perhaps be refuted by the example of Fontane's next work, Irrungen, Wirrungen (1888). The novel takes place in Berlin, "in der Mitte der siebziger Jahre," and--at least in the first fifteen chapters--gives the impression of an almost pastoral city. Irrungen, Wirrungen opens with an extensive description of the "Gärtnerei" (nursery) where Lene Nimptsch, a seamstress, rents a small house with her invalid foster-mother. Lene and her aristocratic suitor, Botho von Rienäcker, go strolling in the garden when they wish to be alone, and, in chapter 9, take a long walk in an adjacent meadow. In chapter 11, Lene and Botho go on an outing to Hankels Ablage, where they consummate their relationship at an old Fischerhaus/Gasthaus on the Spree. The outing continues in

chapters 12 and 13; chapters 11 through 13 contain the most extensive portrayal of natural surroundings in Irrungen, Wirrungen.

In chapter 14, the couple returns rather dispiritedly to Berlin, and Botho, after receiving a letter from his mother imploring him to make a financially desirable marriage, goes horseback riding on the Jungfernheide in an attempt to master his feelings. In the next chapter, he returns to the nursery for a last evening with Lene. They sit in the garden, where the moon hangs above them in a sky filled with stars, and walk in the meadow, where "nur über den Wiesengrund zog ein dünner Nebelschleier" (Fontane 5: 100). When Botho leaves, Lene watches him from the garden-gate, until "sein Schritt in der nächtlichen Stille verhallt war" (103).

With this chapter, which awakens associations to Eichendorff, the depictions of nature in Irrungen, Wirrungen come to a close. In succeeding chapters, Botho marries a young aristocrat; Lene and her mother move from the garden house, "das so poetisch es lag, nicht viel besser als ein Keller gewesen war" (Fontane 5: 116); Frau Nimptsch dies; and Lene marries. Although Botho goes to Dresden on his honeymoon, there is no description of his journey. Later, in chapter 21, he takes a carriage to the Jakobikirchhof to lay a wreath on Frau Nimptsch's grave. This outing is noticeably different from earlier excursions. It is

characterized by "hier und da groteske Szenerie" (144) and by emphasis on the peculiar, pathetic people whom Botho meets on his way.

On closer inspection, therefore, it would seem that Irrungen, Wirrungen reflects the country-city duality seen in Cécile. Although we are treated to a description of Berlin among the fields and meadows, crisscrossed by paths and parks as well as streets, we must remember that this is the city of the mid-1870's, and that Fontane, one decade later, was writing for future as well as contemporary readers. Moreover, his use of images and vocabulary which hearken back to the Romantic movement in German literature, particularly in his description of the nursery and of the love relationship which develops there, tends to reinforce the reader's sense of distance from the time and place of the novel. It is as if Fontane were saying, "Es war einmal . . .," to readers increasingly estranged from the subjective world of hidden thoughts and pure feelings.

Fontane's next novel, Unwiederbringlich (1892), takes place in a more clearly distant realm--specifically, in Schleswig-Holstein and Denmark in the years prior to the Prussian-Danish War of 1864. Although in Fontane's words this choice lends the book much "'nordisch Romantisches'" (qtd. in Fontane 6: 464), Unwiederbringlich contains the least sentimental, most concise, and best integrated landscape depiction of the three novels investigated in this

thesis. The tenor of the novel is reflected in its opening chapter, where Holkenäs Castle, "ein nach italienischen Mustern aufgeführter Bau" with "Anklängen ans Griechisch Klassische," is described in terms of its structure and surroundings. Although Helmuth Holk believes his castle to be like Uhland's "Schloss am Meer," his brother-in-law, Baron Arne von Arnewiek, refers to it as a latter-day "Tempel zu Pästum" (Fontane 6: 7-10). This synthesis of Romantic and neoclassical viewpoints reflects nature depiction in Unwiederbringlich, in which the intensity of the landscape is tempered by the solidity of the structures in and by which characters live out their lives.

Chapters 1 through 8 of Unwiederbringlich take place at Holkenäs in Schleswig-Holstein, "auf einer dicht an der See herantretenden Düne" (Fontane 6: 7). The sea forms a rather insistent backdrop to life at Holkenäs Castle, where Graf Helmuth and his highly religious wife, Christine, are experiencing a crisis in their seventeen-year marriage. They stroll and converse on the beach, the terrace, the front-hall and the flat roof of the building, all of which afford a view of a calmly autumnal sea and numerous sunsets. In chapter 9, Holk disappears into this horizon as he sails for Copenhagen, where he must fulfill his duties as Kammerherr to the aging princess Maria Eleonore of Denmark. Holk enjoys the "Anblick" of the harbor at Copenhagen (71),

but he is riveted by the "Anblick" of his landlady's daughter (72), the enigmatic Brigitte Hansen.

Almost immediately after Holk's arrival, he embarks on an outing with the Princess and several of her circle--notably the flirtatious Ebba von Rosenberg--to the Eremitage at Klampenborg. This outing, and a later excursion to the royal castle at Fredericksborg, contain the most extensive landscape depiction in Unwiederbringlich. As with Holkenäs Castle, the buildings are seen in terms of their structure and surroundings. Again, the characters' interactions with these surroundings illuminate their inner-lives, and further the action of the novel. A tremendous fire at Fredericksborg Castle, occasioned by a misguided attempt to avoid the desperately cold northern winter, builds the climax to Unwiederbringlich in chapter 27. Almost simultaneously, Holk consummates a clandestine relationship with Ebba. The denouement follows in chapters 28 through 34: Holk returns to Holkenäs to inform Christine that he is leaving her; returns to Copenhagen where he is rejected by Ebba; remarries Christine after one and one-half years of travel; and suffers her suicide at Holkenäs Castle some three months later.

The country-city duality so incongruent in Cécile, and so latent in Irrungen, Wirrungen, is again operative in Unwiederbringlich. Fontane's Copenhagen is almost totally lacking in physical description, whereas Holkenäs,

Klampenborg, and Fredericksborg are very clearly portrayed. Significantly, each of these locations, so abundant in natural beauty, is associated with a majestic building which forms the focal point for the surrounding topography. It is as if Fontane were saying that there is no nature without human nature--that landscape exists as a backdrop to human thought and activity, and that it ceases to matter when human actions, interactions, and psychological processes become most intense.

This landscape duality is most clearly and crudely seen in Cécile, where Gordon's obsession coincides with his return to Berlin, and with the diminished portrayal of landscape. In Unwiederbringlich, the long, ponderous and intrusive nature descriptions which characterize the first half of Cécile are nowhere to be found. Instead we learn that Holk, on his way to Klampenborg, "würde sich diesem Anblick noch voller hingegen haben, wenn nicht das Leben auf der Chaussee, drauf sie hinführen, ihn von dem Landschaftlichen immer wieder abgezogen hätte" (Fontane 6: 97). This statement reveals much about Fontane as well as Holk, and it is thematic to my endeavour.

Chapter II

CÉCILE

BACKGROUND

In July 1884 Theodor Fontane was a guest at the Hubertusbad, a hotel at Thale in the Harz mountains. He had been to Thale before; in 1868, 1877, 1881 and 1882 he had stayed at the Hotel Zehnpfund. Between July 9 and 19, 1884, Fontane conceived a plan for the novel Cécile. On July 20 he wrote to his wife Emilie that she had laid out the entire novel in fourteen chapters. The actual writing and refining of Cécile took much longer. The novel first appeared in serial form in the Dresden monthly "Universum" in April 1886. It was rejected by the Berlin publisher Müller-Grote, and did not appear as a book until April 1887, when it was published in Berlin by Emil Dominik. Fontane was generally pleased with public acceptance of Cécile, although his wife's response left him bemused: "'Meine Frau betont ziemlich unverblümt eine starke Langweiligkeit'" (qtd. in Reuter 2: 663). In a review which appeared on May 27, 1887, in the "Vossische Zeitung"--for which Fontane had been theatre critic since 1870--Paul Schlenther said of Cécile: "'Nicht in der Wahl des Stoffes hat der Dichter seine

Originalität bewährt, sondern in der Art, wie er den Stoff ausgestaltet'" (qtd. in Fontane 4: 577).

Indeed, Fontane had drawn from reality in formulating his plot and depicting its setting. Cécile is a woman with a past who unconsciously invites the attentions of Herr von Gordon-Leslie when both are guests at the Hotel Zehnpfund. When Gordon learns from his sister, Clothilde, that Cécile was once the darling of several noblemen, successively, he pursues Cécile openly and thereby disgraces her. Gordon is challenged to a duel by Cécile's husband, Pierre St. Arnaud, and is killed. Cécile poisons herself.

Fontane evolved his story and characters from actual occurrences passed on to him as gossip, and from real individuals whom he observed in the course of his stay in the Harz. Cécile's nervousness and eccentricity, for example, were based on Fontane's impressions of the wife of Hofprediger Strauss, with whom Fontane shared a train compartment when he was travelling (Reuter 2: 661). Fontane also depicted the actual Harz in Cécile; Thale, Quedlinburg, and Altenbrak were well known to him. According to Wolfgang Rost, however, Fontane did not always portray the physical reality of the landscape. His geography is sometimes only approximate, although his eye for representative detail is accurate (Rost 127-28). Fontane's landscape depiction in Cécile occasioned the following remarks by Carl Ringhoffer,

published in a review of the novel for the "Vossische Zeitung" on June 18, 1887:

"Das Buch hat überhaupt zu drei Vierteln keine Handlung, es liest sich grösstenteils wie die Schilderung einer recht hübschen Landpartie in den Harz, während deren sich die gemeinsamen Wanderer den Weg durch angenehme Gespräche verkürzen. . . . Die edle Sprache, der Reiz der Schilderungen, die interessanten Gespräche werden dem Buche jedoch manche Freunde erwerben." (qtd. in Fontane 4: 580)

CHARACTERS AND LANDSCAPE

With successive readings of Cécile, what seem at first to be tedious, repetitive, and intrusive landscape depictions become more condensed and deliberate, and seem less frequent. The narrative itself captures the reader's attention, and landscapes are less of a distraction. In a process not unlike looking at a landscape itself, the reader orients himself, remembering salient scenes and details, and combines these to form his version of the whole.

Similarly, Herr von Gordon-Leslie is shown early in Cécile defining his reality by grappling with the view. In chapter 2 he interacts, as it were, with landscape. As he sits on the balcony of the Hotel Zehnpfund, musing on the St. Arnolds, whom he has just seen breakfast and depart, his eye falls on some yellowing shrubbery in the distance. He looks closer, uncertain of whether the yellow is of flowers or of sunburned foliage, when suddenly Cécile and St. Arnaud emerge from the bush. Their appearance serves to gel his thinking, and sparks further speculation as to who they are.

Gordon-Leslie's capacity for orientation in terms of landscape is reflected in the fact that he is a civil-engineer. He has travelled extensively in Africa and Asia--he has even climbed in the Himalayas--and he is currently occupied with the laying of a cable in the North Sea. He is at home at great heights and great depths, but, as he remarks in a letter to his sister, Clothilde, in chapter 9, he has often enough climbed up to 20,000 feet, "'um jetzt mit 2,000 vollkommen zufrieden . . . zu sein'" (360). This is of course a reference to Thale, and it indicates a new point of view. Gordon elaborates on this in chapter 13, while riding with Cécile to Altenbrak:

"Es ist doch ein eigen Ding um die Heimat . . . doch gebe ich für dieses bescheidene Plateau sechs Himalajapässe hin. . . . [W]ohl wird einem erst wieder, wenn man seiner Mutter Hand nimmt und sie küsst." (390-91)

Four chapters later, when Gordon arrives in Berlin, and he pays his first--and unsuccessful--visit to Cécile's home on the Hafenplatz, there is a definite sense of his putting into port. Significantly, his route to the Hafenplatz is hampered by construction-work, and he is forced to thread his way through the crowded, colorful street-market at the edge of the Potsdamer Platz, "was ihn freilich nur in neue Wirrnisse brachte" (429). The man whom Cécile characterizes in chapter 5 as a born pathfinder has difficulty coping with the cityscape by chapter 17. He

enjoys this confusion, however, and runs the risk of being run over by standing still.

The external jumble reflects Gordon's gradual internal dislocation. In chapter 17, before travelling from Bremen to Berlin Gordon sits at his balcony door and composes his first letter to Cécile:

Es war eine kostbare Nacht, kein Lüftchen ging, und auf den vorüberflutenden Strom fielen von beiden Ufern her die Quai- und Strassenlichter; die Mondsichel stand über dem Rathaus, immer stiller wurde die Stadt, und nur vom Hafen her hörte man noch Singen und den Pfiff eines Dampfers, der sich, unter Benutzung der Flut, zur Abfahrt rüstete. (424)

The peacefulness of this evening is only once duplicated after Gordon's arrival in Berlin, in chapter 21:

Die Fenster standen auf, und er sah hinaus auf den Tiergarten. Ein feiner, von der Morgensonne durchleuchteter Nebel zog über die Baumspitzen hin, die, trotz der vorgerückten Jahreszeit, kaum ein welches Blatt zeigten; . . . Dann und wann fuhr ein Wasserkarren langsam durch die Strasse; sonst alles still, so still, dass Gordon es hörte, wenn die Kastanien aufschlugen und aus der Schale platzten. (457)

At this point, Gordon's reverie is interrupted by the delivery of the long-awaited letter from Clothilde, in which she discloses to him Cécile's questionable past. Gordon refers to an Alpine landmark in his response: "'Die Nebel drüben sind fort, aber ich stecke darin, tiefer, als ob ich auf dem Watzmann wär. Und ist man erst im Nebel, so ist man auch schon halb in der Irre.'" (464)

By chapter 25, after Gordon has again fled to Bremen on business and again returned to Berlin, the autumn scenery

from his window at the "Hotel du Parc" is no longer the same. Gordon's last portrayed view occurs in this chapter, when on the evening of his return he attends a production of Tannhäuser at the Opera House. He sits in the dress circle and eagerly looks around him; as the overture begins, he sees Cécile and Geheimrat Hedemeyer in an opposite loge. In a moment reminiscent of his sudden awareness of Cécile and St. Arnaud in the park shrubbery at Thale, Gordon's attention focuses, and he experiences powerful feelings. The jealousy which overwhelms him sets the ensuing catastrophe in motion.

Gordon-Leslie is last seen in chapter 28 of Cécile, in the glass pavilion at the "Hotel du Parc." Significantly, this glass pavilion is only described as "schmal," and the view which it affords is never mentioned. We know only that Gordon discovers it by chapter 18, moves to the hotel which houses it by chapter 25, and is seated in it in chapter 28, when he receives St. Arnaud's challenge to a duel. It is as if the master of mountains and seas were encased in glass. Gordon ends his days in a kind of hothouse, confined, temperamental, and passive. Like Tannhäuser, he has come down from the Venusberg, and must suppress careless passion in favor of careful affection. He cannot do this, and he and his beloved perish.

What for Gordon is restrictive and unnatural is a comfortable state-of-being for Cécile and St. Arnaud. In

chapter 1, as they leave Berlin for Thale, Cécile gazes languidly out at both city and countryside, and seems not to react very strongly to either. She points out the "Siegessäule" (Victory Column), but then she lowers the curtain halfway, and eventually lies down. St. Arnaud, for his part, is so preoccupied with locating their position on a map of the railroad line, that he misses most of the view of the outskirts of Berlin. He orients himself not in terms of what he actually sees, but in terms of what he should see. This experience-denying aspect of perception is reflected in St. Arnaud's projection of the good time that they will have in Thale: "'Und dann kutschieren wir umher und zählen die Hirsche, die der Wernigeroder Graf in seinem Parke hat. Er wird doch hoffentlich nichts dagegen haben'" (316). It is as if the number of deer, and the count's response to the visitors, would be of more interest than the animals and the landscape.

"BILDER"

The St. Arnauds' respective attitudes to landscape are again evident in chapter 2, where with divided interest Cécile observes the view from the hotel balcony, whereas her husband hastens to point out every landmark. "Der Tisch, an dem beide das Frühstück nahmen, stand im Schutz einer den Balkon nach dem Gebirge hin abschliessenden Glaswand . . ." (318). This glass wall is like a window, protecting the

diners from the elements, and defining their experience as separate from nature. Cécile and St. Arnaud are not unlike observers evaluating a picture, and indeed, the landscapes in the first half of Cécile are repeatedly described as "Bilder." As the St. Arnolds begin to make excursions, and as Cécile's friendship with Gordon deepens, these pictures become more engrossing:

Aber so lang der Weg war und so ruhebedürftig Cécile sich fühlte, dennoch sprach sie kein Wort von Ermüdung, weil das Bild, das die Dorfstrasse gewährte, sie beständig interessierte. (chapter 14: 398)

By chapter 17, the landscapes have changed from an external format to an internal one. On the train from Thale to Bremen, Gordon looks out the window, but sees only Cécile: "Hundert Bilder, während er so hinstarrte, zogen an ihm vorüber, und inmitten jedes einzelnen stand die schöne Frau" (423). Cécile, too, is haunted by an image, which she describes to Hofprediger Dörffel in chapter 18: "'Denn es verfolgt mich ein Bild, das ich nicht wegschaffen kann aus meiner Seele'" (438). She then recounts a memory of Gordon, standing as if inundated by the glowing red of the setting sun on the banks of the Bode. This image disturbs Cécile because it is not consistent with what she would prefer. As she says to Gordon in chapter 23: "'[I]ch nehme das Leben, auch jetzt noch, am liebsten als ein Bilderbuch, um darin zu blättern'" (471).

Clearly, Cécile and Gordon's attraction has moved them out of the comfortable distance of the observer, and into an intolerable involvement. The best solution is to regain distance, and a degree of self-delusion. As Gordon writes to Cécile before his second trip to Bremen: "'Denn in der Fremde nehmen wir, zurückblickend, das Bild für die Wirklichkeit. . . . Träume nur und Visionen, aber man nimmt seinen Trost, wie und wo man ihn findet'" (chapter 25:477).

The repeated portrayal of landscape as a picture, which characters observe and comment upon from a separate vantage-point, and whose features serve their internal reflective processes, is characteristic of Cécile. The first landscape in the novel is seen by Cécile as she leaves Berlin in chapter 1:

Es hatte die Nacht vorher geregnet, und der am Fluss hin gelegene Stadtteil, den der Zug eben passierte, lag in einem dünnen Morgennebel, gerade dünn genug, um unseren Reisenden einen Einblick in die Rückfronten der Häuser und ihre meist offenstehenden Schlafstufenfenster zu gönnen. Merkwürdige Dinge wurden da sichtbar, am merkwürdigsten aber waren die hier und da zu Füßen der hohen Bahnbögen gelegenen Sommergärten und Vergnügungslöcher. Zwischen rauchgeschwärzten Seitenflügeln erhoben sich etliche Kugelakazien, sechs oder acht, um die herum ebensoviel grüngestrichene Tische samt angelehnten Gartenstühlen standen. Ein Handwagen, mit einem eingeschirrtem Hund, hielt vor einem Kellerhals, und man sah deutlich, wie Körbe mit Flaschen hinein- und mit ebensoviel leeren Flaschen wieder hinausgetragen wurden. In einer Ecke stand ein Kellner und gähnte. (314)

This is a cityscape, but features of later landscapes are evident. The view is from a distance. There is almost

no depiction of weather, color, or natural topography. It rained last night and there is fog, but these facts are not so much described as mentioned. The reader envisions wet or dry streets, gray skies or intermittent sunshine, as he wishes. Many readers will in fact envision nothing specific, so much as remember the feeling of freshness the morning after a rainfall. Fontane is less concerned with portraying natural events than with placing objects and orienting the reader/viewer. This section of Berlin, and its gardens and pleasure spots, have been set in specific areas. The approximate number of acacias, and of green tables and corresponding chairs, is deemed important, as is the fact that just as many wine bottles come out of the cellar as go into it. The reader is given certain visual information, and his imagination can fill in the gaps. For example, the equal number of outgoing empty bottles might mean that those who drink here enjoy themselves. Fontane completes this picture by mentioning the Victory Column, which both Cécile and the reader recognize. Fontane has sketched a carefully factual scene, and awakened associations in the reader which cause him to make deductions according to his experience. Fontane's landscapes/cityscapes also elicit reactions in his characters, as we shall see.

The next lengthy landscape depiction occurs in chapter 2 of Cécile, as Cécile and St. Arnaud breakfast on the hotel balcony, behind a glass pane:

. . . und nur ein Dutzend Personen etwa sah auf das vor ihnen ausgebreitete Landschaftsbild, das durch die Feueressen und Rauchsäulen einer benachbarten Fabrik nicht allzuviel an seinem Reize verlor. Denn die Brise, die ging, kam von der Ebene her und trieb den dicken Qualm am Gebirge hin. In die Stille, die herrschte, mischte sich, ausser dem Rauschen der Bode, nur noch ein fernes Stampfen and Klappern und ganz in der Nähe das Zwitschern einiger Schwalben, die, im Zickzack vorüberschiessend, auf eine vor dem Balkon gelegene Parkwiese zuflogen. Diese war das Schönste der Szenerie, schöner fast als die Bergwand samt ihren phantastischen Zacken, und wenn schon das saftige Grün der Wiese das Auge labte, so mehr noch die Menge der Bäume, die gruppenweis, von ersichtlich geschickter Hand, in dies Grün hineingestellt waren. Ahorn und Platanen wechselten ab, und dazwischen drängten sich allerlei Ziersträucher zusammen, aus denen hervor es buntfarbig blühte: Tulpenbaum und Goldregen und Schneeball und Akazie. (317-18)

The observer's orientation is again important-- "benachbarten," "von der Ebene her," "in der Nähe," "Zickzack," "vor dem Balkon gelegene," and so forth. It is as if the reader needed to know where he and the characters stood. Within these parameters, the exact location of objects is less important, but they are nonetheless carefully placed: "die Bäume, die gruppenweis, von ersichtlich geschickter Hand, in dies Grün hineingestellt waren." Fontane portrays a particularly lush landscape; words such as "phantastisch," "saftig," "labte," "Menge," and "allerlei" convey abundance. However, the only color here is the green of the meadow. The flowers are

"buntfarbig," and "Goldregen" and "Schneeball" indicate yellow and white, respectively, but the reader more probably relates to the impression of much color. The most noticeably sensuous aspect of this landscape is acoustical: "die Stille, die herrschte," "das Rauschen der Bode," "ein fernes Stampfen und Klappern," "das Zwitschern einiger Schwalben . . . im Zickzack vorüberschiessend." Fontane's words give immediacy to the sounds they portray.

Fontane comments on the scene he sets as if he were a guide. The reader learns that the landscape has not lost too much charm in spite of the neighboring factory, and that the meadow is the loveliest part of the scenery. The reader is told that the view would enchant anyone, even the somewhat disinterested Cécile: "[S]o hing denn auch das Auge der schönen Frau . . . an dem ihr zu Füßen liegenden Bilde" (318).

By the end of chapter 12, Cécile appreciates landscape more directly. Her reaction is echoed by the novelist:

"Wie schön," sagte Cécile, während ihr Auge die vor ihr ausgebreitete Landschaft überflog.

Und wirklich, es war ein Bild voll eigenen Reizes. Der Abhang, an dem sie sassen, lief, in allmählicher Schrägung, bis an die durch Wärterbuden und Schlagbäume markierte Bahn, an deren anderer Seite die roten Dächer des Dorfes auftauchten, nur hier und da von hohen Pappeln überragt. Aber noch anmutiger war das, was diesseits lag: eine Doppelreihe blühender Hagerosenbüsche, die zwischen einem unmittelbar vor ihnen sich ausdehnenden Kleefeld und zwei nach links und rechts hin gelegenen Kornbreiten die Grenze zogen. Von dem Treiben in der Dorfgasse sah man nichts, aber die Brise trug jeden Ton herüber, und so hörte man denn abwechselnd die Wagen, die die Bodebrücke

passierten, und dann wieder das Stampfen einer benachbarten Schneidemühle. (381)

The observer's orientation is again paramount in this landscape. The picture is divided into "jenseits" and "diesseits," "links" and "rechts." The vagueness of such images as "in allmählicher Schragung" and "sich ausdehnenden Kleefeld" is countered by the definiteness of "die . . . markierte Bahn" and "eine Doppelreihe blühender Hagerosenbüsche, die . . . die Grenze zogen." As in the passage previously quoted, a feeling of lushness predominates. Such terms as "anmutiger," "blühender," "ausdehnend," "Kleefeld," and "Kornbreiten" indicate openness and expansiveness. However--as in the earlier passage--only one color is specified; here it is red. The sounds of wagons and of a sawmill complete Fontane's picture. Even here, Fontane tempers the scarceness of detail about the wagons (he does not say where the bridge is, or how many wagons cross or how often) with the more concrete information that the wagon noises alternate with the background sounds of the sawmill.

In each of the three long passages quoted, a view is set before the reader like a canvas. The reader's orientation in terms of foreground and background is of primary importance. Objects are placed within this framework, a color or two is specified or suggested, and details which suggest human activity independent of the observer (such as the wine-bottles in Berlin) are included.

Characters who observe, enjoy, and sometimes comment on the canvas are placed before it. Finally, the portrayal includes sounds which embrace both the characters and what they observe (Tau 9), making their experience three-dimensional: "aber die Brise trug jeden Ton herüber" (emphasis added) (chapter 12:381). The reader/viewer sits at the edge of this configuration, beholding what in many ways seems to be a stage (Tau 30), replete with set, actors, and sound effects. The actors sometimes turn and observe the set, calling it to the viewer's attention.

ELEMENTS OF LANDSCAPE

Sometimes a feature of the landscape actually moves in on the characters, completing the three-dimensionality of the picture, and eliciting personal reactions:

Von jenseit der Bahn her kamen gelbe Schmetterlinge, massenhaft, zu Hunderten und Tausenden herangeschwebt und liessen sich auf dem Kleefeld nieder oder umflogen es von allen Seiten. Einige schwärmten am Waldrand hin und kamen der Bank so nahe das sie fast mit der Hand zu fassen waren.

"Ah, Pierre," sagte Cécile. "Sieh nur, das bedeutet etwas."

"O gewiss," lachte St. Arnaud. "Es bedeutet, dass dir alles huldigen möchte, gestern die Rosenblätter und heute die Schmetterlinge, Boncoeurs und Gordons ganz zu geschweigen. Oder glaubst du, dass sie meinetwegen kommen?" (chapter 12:383)

The tendency to read external symbolic significance into a natural event (Cécile's "'das bedeutet etwas'") gives way to an attempt to discount the importance of the chance occurrence, and to translate it into individual and specific

terms (St. Arnaud's "'Es bedeutet, dass dir alles huldigen möchte . . ."). In chapter 15, a similar event occasions similar reactions as Cécile, St. Arnaud, and Gordon-Leslie, returning by horseback to the Hotel Zehnfund after an outing to Altenbrak, observe another animal which emerges from the landscape:

Unter den überhängenden Zweigen lag bereits Dämmerung, und minutenlang war nichts Lebendes um sie her sichtbar, bis plötzlich, in nur geringer Entfernung von ihnen, ein schwarzer Vogel aus dem Waldesschatten hervorhüpfte, wenig scheu, ja beinahe dreist, als woll er ihnen den Weg sperren. Endlich flog er auf, aber freilich nur, um sich dreissig Schritte weiter abwärts abermals zu setzen und daselbst dasselbe Spiel zu beginnen.

"Eine Schwarzdrossel," sagte Gordon. "Ein schönes Tier."

"Aber unheimlich."

St. Arnaud lachte. "Meine teure Cécile, du greifst vor. Das sind Gefühle, wenn man sich im Walde verirrt hat. Aber dies Stück Romantik wird uns erspart bleiben, ja nicht einmal eine regelrechte Gruselnacht, in der man die Hand nicht vor Augen sieht, steht uns bevor. Sieh nur, da drüben hängt noch das Abendrot, und schon kommt der Mond herauf, als ob er auf Ablösung zöge. Lass die Schwarzdrossel. Sie begleitet uns, weil sie froh ist, Gesellschaft zu finden. Frage nur Herrn von Gordon." (413)

Here, St. Arnaud's response is even more emphatic. He fastens on the fact that there is still daylight, and that the moon is rising, to discount the scariness of the evening and of the blackbird. In the same way that he depicted the butterflies of the previous quote as Cécile's admirers, he describes the blackbird as desirous of human company. His scorn for his wife's romantic imagination ("Aber dies Stück Romantik wird uns erspart blei-

ben . . .') does not keep him from expressing himself in romantically childlike terms; the anthropomorphization of animals is common to fairy-tales.

Gordon-Leslie responds to his companions' discussion of the blackbird by saying: "'Alle Vögel, mit alleiniger Ausnahme der Spatzen, excellieren in etwas eigentümlich Geheimnisvollen und beschäftigen unsere Phantasie mehr als andere Tiere'" (413). Indeed, birds appear more often than any other animal in Cécile. Doves are mentioned several times; some swallows, a peacock, a hawk, a cuckoo, and the blackbird of the previously quoted passage each appear once. These birds are depicted as features of the landscape. They are less important for their visual effect, however, than for the associations to which they give rise. For example, the passage in chapter 2 which describes the view from the balcony of the Hotel Zehnpfund includes swallows which zigzag overhead in the direction of the meadow. Cécile says to St. Arnaud: "'Ah, sahst du die zwei Schwalben? Es war, als haschten sie und spielten miteinander. Vielleicht sind es Geschwister, oder vielleicht ein Pärchen.'" St. Arnaud replies: "'Oder beides. Die Schwalben nehmen es nicht so genau. Sie sind nicht so diffizil in diesen Dingen.'" Cécile's response to her husband is: "'Mich fröstelt, Pierre'" (319).

The meaning of these statements is unclear to the reader. St. Arnaud might be referring to unpleasant

romantic entanglements, as Cécile's response would seem to confirm. What is certain, however, is that St. Arnaud has dampened the ardor of his wife's imagination. The couples' remarks have little to do with the swallows, and much to do with character portrayal and intensification of plot. As in the blackbird passage, the symbolic significance of the bird(s), which would have been left to the reader's imagination, is altered by the characters' associations to what they have just witnessed. The swallows lose their power as a symbol of joyous abandon, just as the blackbird loses much of its ominous--if not demonic--significance because of the discussion to which it gives rise. A symbol which is identified as such is thereby diminished. The reader focuses on the reactions of the observers, and participates in the discussion over the demystification of the symbol. In other words, the symbol loses strength by becoming an object of conscious--as opposed to unconscious--awareness.

This dynamic is again seen in chapter 6, where the sudden appearance of a hawk sparks associations which work against the effectiveness of landscape symbology. Cécile, St. Arnaud, Gordon-Leslie and the painter Rosa Hexel are seated on a mountain ledge, enjoying the panoramic view before them. Gordon points to a hawk flying above them:

Rosa sah dem Fluge nach und bemerkte dann: "Er fliegt nach dem Hexentanzplatz hin."
 "Gewiss," sagte Cécile, . . . "Nach dem Hexentanzplatz!"

"Was einer Mahnung, ihn zu besuchen, gleichkommt, meine gnädigste Frau. Wirklich, wir werden ihn über kurz oder lang sehen müssen, das schulden wir einem Harzaufenthalte. . . . Die Hexen sind hier nämlich Landesprodukt und wachsen wie der rote Fingerhut überall auf den Bergen umher. . . . Allen Ernstes, die Landschaft ist hier so gesättigt mit derlei Stoff, dass die Sache schliesslich eine reelle Gewalt über uns gewinnt, und was mich persönlich angeht, nun, so darf ich nicht verschweigen: als ich neulich, die Mondsichel am Himmel, das im Schatten liegende Bodetal passierte, war mir's, als ob hinter jedem Erlenstamm eine Hexe hervorsähe.

"Hübsch oder Hässlich?" fragte Rosa. "Nehmen Sie sich in Acht, Herr von Gordon. In ihrem Hexenspuk spukt etwas vor. Das sind die inneren Stimmen." (338)

By making the setting for the first half of Cécile a point of discussion among the characters, Fontane calls it to the reader's attention. Along with the characters, the reader acknowledges that the Harz is a place where witches and magic traditionally abound, and that this is a fitting location for an encounter with an enchantress. At the same time, the reader participates in Rosa's admonition to Gordon-Leslie. Fear and loathing are often the inverse component of attraction and desire, and all these feelings reside within the observer. Reaction to a given landscape thus becomes a personal choice and responsibility, and a tool for self-awareness.

The hawk of the previous passage is a bird whose significance is not open to discussion. The animal literally leads the observer to the witches' dancing-place, and thus to the topic of witches. In a sense, it serves its age-old function of zeroing in on a target. The fact that

this is a bird of prey gives an ominous tone to the total picture. A natural, deadly, but trainable force hovers over the Harz, and it will engage its victims in a struggle for survival. The ensuing melee is not unlike a duel, and the hawk itself is most like that "Garde-Oberst comme il faut," Pierre St. Arnaud (chapter 2:321).

In the words of Max Tau:

Nicht immer geht . . . aus dem Gespräch die Bestimmungsabsicht des Erzählers eindeutig hervor. Oft und ganz besonders in Cécile wird mit der Nennung eines Tieres auch die Bedeutungseigenschaft, die eine ganz bestimmte Atmosphäre verbreiten soll, vorausgesetzt. (Tau 20)

Another bird which figures only once in Cécile is the peacock. In this instance, its appearance is not remarked upon by the characters:

Nichts regte sich in dem Hause. Nur die Gardinen bauschten überall, wo die Fenster aufstanden, im Zugwind hin und her, und man hätte den Eindruck einer absolut unbewohnten Stätte gehabt, wenn nicht ein prächtiger Pfau gewesen wäre, der, von seiner hohen Stange herab, über den meist mit Rittersporn und Brennender Liebe bepflanzten Vorgarten hin, in übermütigem und herausforderndem Tone kreischte. (330)

This passage is found in chapter 5. Gordon and the St. Arnauds are hiking to the Rosstrappe. This is their first excursion together. They pass a deserted villa whose previous owner shot himself for unspecified reasons. The house and its history serve no purpose in Cécile other than to elicit reactions from the characters (Cécile and St. Arnaud become pointedly disinterested), and to create ominous feelings in the reader. Characteristically, the

peacock and the front garden are scarcely described. Fontane does not create an individual peacock; he uses the animal in its traditional Christian capacity as a symbol of immortality (Bächtold-Stäubli 6: 1567). The house is empty and its owner gone, but the splendid bird holds forth defiantly in the garden. The house is representative of the physical body, and the peacock itself connotes the spirit.

Doves appear three times in Cécile--more often than any other bird. Like the peacock, doves are merely mentioned in the narrative; their symbolic significance is not addressed by the characters. Tau asserts that doves are the darlings of Fontane's women, and that their appearance signifies devotion (Tau 19). Indeed, doves appear in scenes of domestic happiness and/or interpersonal intimacy: once as Cécile and St. Arnaud enjoy a view (chapter 12); once as Cécile chats with the preceptor's daughter at Altenbrak (chapter 14); and once again as part of the view from Cécile's back balcony in Berlin (chapter 18). In the last scene they are fed by neighbor women, and it is this view which most typifies the dove's dependence and constancy. The animal's appearance contrasts with the dragonflies and grasshoppers which also figure in the landscape depiction in chapter 12:

Dann schwiegen beide wieder und hingen ihrem Gedanken nach. Helles, sonnendurchleuchtetes Gewölk zog drüben im Blauen an ihnen vorüber, und ein Volk weisser Tauben schwebte daran hin oder stieg abwechselnd auf und nieder. Unmittelbar am Abhang aber standen Libellen in der Luft, und kleine graue

Heuschrecken, die sich in der Morgenkühle von Feld und Wiese her bis an den Waldrand gewagt haben mochten, sprangen jetzt, bei sich steigernder Tagesglut, in die kühlere Kleewiese zurück.
(emphasis added) (382)

Fontane juxtaposes earthly creatures to heavenly ones. Dragonflies and grasshoppers, known in German as "Teufelsnadeln" and "Heuschrecken" respectively, may be common to the Harz mountains in summer, but they are also animals around whom superstitions abound. Both creatures--particularly the grasshopper--have traditional significance as harbingers of disaster, and both have been associated at various times with witches, demons, and the devil (Bächtold-Stäubli 3: 1823-26; Bächtold-Stäubli 5: 1230-39).

The inclusion of animals historically linked to the darker side of human experience is well-suited to Fontane's choice of venue. As indicated by Gordon's previously quoted discussion with Rosa in chapter 6, Fontane is aware of the rich symbolic potential of the Harz region. Such landmarks as the "Brocken" and "Hexentanzplatz" were long thought to be gathering spots for witches. The "Rosstrappe," goal of the first excursion in Cécile, also has traditional significance. According to legend, the beautiful princess Emma, daughter of a powerful north German king, was pursued into the Harz by Bodo, prince of Bohemia. As she neared the river Bode, Emma urged her horse to jump to the cliff on the opposite riverbank. The horse succeeded, and the mark made by its hoof was called the "Rosstrappe." Bodo followed

Emma, but fell into the water. He then turned into a black dog, which can still be heard howling at midnight, and the river was named "Bode" in his memory (Ritter 357-61).

Like Gordon as depicted in chapter 6, Fontane both does and does not give credence to the pagan landscape. One point of view is expressed by the Berliners who are also guests at the Hotel Zehnpfund:

Es folgte eine Pause, die das Berliner Paar, weil ihm nichts anderes übrigblieb, mit Naturbetrachtungen ausfüllte. . . .

. . . "Nicht wahr, Kellner, das rötliche Haus da oben, das ist die Rosstrappe?"

"Nicht ganz, mein Herr. Die Rosstrappe liegt etwas weiter zuzück. Das Haus, das Sie sehen, ist das 'Hotel zur Rosstrappe'."

"Na, das ist die Rosstrappe. Das Hotel entscheidet. Übrigens, Pilsener oder Kulmbacher?" (chapter 3:323-24)

This attitude is echoed at a somewhat different level by Rosa Hexel--also from Berlin--whom Gordon and the St. Arnolds discover painting at the Hotel zur Rosstrappe:

"Ich ziehe diese Stelle jeder andern vor, auch der eigentlichen Rosstrappe. Dort ist alles Kessel, Eingeschlossenheit und Enge, hier ist alles Weitblick. Und Weitblicke machen einem die Seele weit und sind recht eigentlich meine Passion in Natur und Kunst." (chapter 6:332)

One on hand, Fontane portrays modern observers, caught up in their own opinions and individual perspectives, for whom the landscape of legend is no longer meaningful. On the other, he employs aspects of legend in depicting deeper forces within human nature. Thus "Gordon" sounds suspiciously like "Bodo." Although Gordon explains to the St. Arnolds in chapter 4 that he is barely related to

Charles George Gordon, the famous English general, his name suggests a gentleman. Cécile refers to him as a man "von so guter Erscheinung und Familie, denn die Schotten sind alle von guter Familie" (chapter 10:366). Actually, Gordon served in the Prussian army, and he left it because of debts. He is surprisingly impulsive and self-destructive. For Fontane, Gordon's name connotes the seemingly self-controlled Briton, but in its essence it conveys the passion of the wild prince of Bohemia.

The Rosstrappe legend is the object of veiled reference in at least one other instance in Cécile. In chapter 5, the deserted house with the peacock is depicted as having a "mit Rittersporn und Brennender Liebe bepflanzten Vorgarten." By including "knight's spur" and "burning love" in his portrayal of the house and garden, Fontane incorporates Bodo and Emma, and thus Gordon and Cécile, into his symbolic framework. He creates a capsule symbology of his entire plot: of passion, pursuit, death and redemption.

"Brennende Liebe," known in English as the scarlet lychnis, also appears in chapter 8. Gordon, Rosa, and the St. Arnolds embark on their second excursion, this time to Quedlinburg. They pass large gardens belonging to wealthy flower-seed merchants, and note the flowers growing there:

"Und das rote," fragte Rosa, "was ist das?"
 "Das ist 'Brennende Liebe'."
 "Mein Gott, so viel."

"Und doch immer unter der Nachfrage. Muss ich Ihnen sagen, meine Gnädigste, wie stark der Konsum ist?"

"Ah," sagte Cécile mit etwas plötzlich Aufleuchtendem in ihrem Auge, das dem scharf beobachtenden Gordon nicht entging und ihn, mehr als seine bisherigen Wahrnehmungen, über ihre ganz auf Huldigungen und Pikanterie gestellte Natur aufklärte. (348)

Much like the swallows, butterflies, and the blackbird of previously quoted passages, a feature of the landscape becomes the topic of discussion. The characters' associations to its symbolic significance reveal something about them, and serve to intensify and further the story.

One other plant is discussed by characters in Cécile. In chapter 6, Gordon likens the number of witches in the Harz to the abundance of foxglove growing in the area. In chapter 23, Cécile recalls the plant as she discusses her heart medicine with Gordon:

"Es ist Digitalis. Fingerhut. Entsinnen Sie sich noch der Stunden, als wir von Thale nach Altenbrak hinübereritten? Da stand es in roten Büscheln um uns her, kurz vor dem Birkenweg. . . ."

"[D]amals glaubte ich nicht, dass der Fingerhut für mich blüht. . . ." (469)

Cécile remembers the exact spot where she observed the foxglove. Perhaps she recalled Gordon's mention of witches when she noticed the plant. Significantly, Fontane does not include foxglove in his depiction of the ride from Thale to Altenbrak in chapter 13. Cécile's memory of the flower supplants its actual description. By focusing on foxglove in this manner, Fontane adds to his portrayal of Cécile, and introduces a powerful symbol into his plot. The dried

leaves of the foxglove plant can be made into digitalis. Digitalis is a medicine which paradoxically slows the heartbeat by stimulating heart contractions. It is fatal when taken in excess. Cécile, whose heart weakens after her return to Berlin from Thale, requests that Gordon pour her medicine in chapter 23: "'Aber zählen Sie richtig und bedenken Sie, welch ein kostbares Leben auf dem Spiele steht'" (468-69).

In this calm request, Cécile acknowledges that she has placed her life in Gordon's hands. She is overwhelmed when he dies, and consumes too much of her own medicine. She had hoped to resolve their relationship by denial and distance, and in the end they are parted forever. Cécile's body is found by her mentor, Hofprediger Doktor Dörffel, who writes to St. Arnaud: "'Es war mir nicht zweifelhaft, auf welche Weise sie sich den Tod gegeben'" (chapter 29:497).

Foxglove, which grows everywhere in the Harz, thus emerges from the landscape and becomes, in a sense, three-dimensional. It is held and consumed, and its effects are tangible. Other plants depicted in Cécile remain in the background. The laburnum, snowball, and acacia of the park by the Hotel Zehnpfund, depicted in chapter 2, are always part of the view. Laburnum has poisonous properties, but its German name, "Goldregen," is probably the reason for its inclusion in this passage. The name denotes color and abundance. Snowball and acacia also evoke colors, and

acacia is particularly fragrant. Two flowers whose heavy scent has much to do with their appearance in Cécile are "Levkoje" (gillyflower) and "Reseda" (mignonette). When Gordon returns from Altenbrak in a state of excitement, he stands at his hotel window and breathes "den in einem starken Strom heraufziehenden Duft" from the gillyflowers and mignonette down below (chapter 16:418). Gordon is also seen in connection with several other flowers. As he makes his anxious way around the Potsdamer Platz in chapter 17, he passes large bundles of

Kornblumen und Mohn . . . auch Goldlack und Vergissmeinnicht, samt langen Bastfäden, um, wenn es gewünscht werden sollte, die Blumen in einen Strauss zusammenzubinden. (429)

Gordon is on the first of many visits to Cécile. He is enchanted by the flowers, but "als er sich satt gesehen und ein paar kräftige Atemzüge getan hatte," he goes on (429). The bachelor's button ("Kornblume") is traditionally a means by which the success of a relationship can be foretold (Bächtold-Stäubli 5: 249), and the poppy signifies fertility (Bächtold-Stäubli 6: 450-51). Their appearance is countered by the gold-varnish wallflower and the forget-me-not. Among the superstitious, an abundance of the former in one's garden was once thought to be a death omen (Bächtold-Stäubli 3: 933), and the latter, according to legend, was named for the last words of a desperate lover who died trying to retrieve the flower for his sweetheart.

The "Flieder" (lilac) is seen several times in connection with Cécile and St. Arnaud. Their favorite spot in the hotel park is a bench half-covered with lilac and laburnum. Their breakfast table on the hotel balcony is also adorned with lilac, as noted by the two Berliners who seat themselves there after the St. Arnolds: "'Wo das blüht, da lass dich ruhig wieder, böse Menschen haben keinen Flieder'" (chapter 3:322). As attested to by the extemporaneous Berliners, the lilac is associated with health and good luck (Bächtold-Stäubli 2: 1621). In pairing it with poisonous laburnum, and in positing its incompatibility with evil, Fontane deflects the possibility of danger to Cécile and St. Arnaud--at least while they are in Thale--but suggests the fact of its latent presence.

The idyllic days in Thale are not without unhappy moments; one of these is remembered by Cécile in chapter 18. She says to Hofprediger Doktor Dörffel:

"Hören Sie. Wir gingen, als wir noch in Thale waren, St. Arnaud und ich und Herr von Gordon, eines Spätnachmittags an der Bode hin und plauderten und bückten uns und pflückten Blumen, bis mich plötzlich ein glühroter Schein blendete. Und als ich auf sah, sah ich, dass es die niedergehende Sonne war, deren Glut durch eine drüben am andern Ufer stehende Blutbuche fiel. Und in der Glut stand Gordon und war wie davon übergossen. Und sehen Sie, das ist das Bild, von dem ich fühle, das es mir eine Vorbedeutung war, und wenn nicht eine Vorbedeutung, so doch zum mindesten eine Warnung." (438-39)

In the same way that she describes her memory of foxglove to Gordon, Cécile recounts an event after its occurrence. The image of Gordon framed by a "Blutbuche" (copper beech), and

overwhelmed by fire, suggests an outbreak of destructive and uncontrollable feeling. The fact that the sun is setting points to his demise. According to Hubert Ohl, this image is so obvious as to be aesthetically offensive. Fontane spares himself and the reader, however, by placing the scene in Cécile's memory:

Dass es ausdrücklich von einer Gestalt als "Zeichen" in Anspruch genommen wird--und nicht als geheimer Wink des Erzählers an den Leser verstanden werden will--hebt auch das Pathos einer "stummen" Symbolik, die an dieser Stelle von fataler Direktheit wäre, auf. (Ohl 214)

This sunset is filtered, as it were, through Cécile's commentary. Moreover, it serves as a backdrop to the figures of Gordon, Cécile, and St. Arnaud. It is doubly distant from the reader. Only one other sunset is described at relative length in Cécile. It looks much the same, but without characters to reflect its import, it is just a pretty picture:

Endlich aber erhob man sich, und als man in das Tempelchen hinaufstieg, um bei frischer Luft und freier Aussicht den Kaffee zu nehmen, war die Sonne schon im Niedergehen und hing über den Tannen der Berghöhe. Nun sank sie tiefer und durchglühte die Spitzen der Bäume, die momentan im Feuer zu stehen schienen.

Alles war schweigend in das herrliche Schauspiel vertieft . . . (chapter 14:410).

The sun is mentioned several other times in Cécile; its light connotes renewal and well-being. Thus Gordon, looking out his apartment window in Berlin, "freute sich, wie das Sonnenlicht in den [Regen] Tropfen brach" (chapter

17:428). In recalling their days at Thale, he says to Cécile in chapter 23:

"Aber was Ihnen fehlt, das ist nicht Luft, das ist Licht, Freiheit, Freude. . . . [U]nd dies eingezwängte Herz, das heilen Sie nicht mit totem Fingerhutkraut. Sie müssten es wieder blühen sehen, rot und lebendig wie damals, als wir über die Felsen ritten und der helle Sonnenschein um uns her lag."
(470)

Fontane complements his conventional use of the sunset to suggest decline, with equally conventional connotations of the sun in its prime.

Fontane's depiction of the moon in Cécile is less straightforward, but also familiar. The moon is first mentioned in chapter 2, when Gordon, sitting on the balcony of the Hotel Zehnpfund, reads a newspaper article about Russian progress in Turkmenia, and notes mistakes in the text. His response is: "'Der Herr Verfasser weiss da so gut Bescheid wie ich auf dem Mond'" (321). He indicates that there is one place where even he, the world traveller, is not at home, and in which even he might become disoriented. Gordon's statement takes on additional meaning in chapter 19, when his almost daily letters to Cécile come to St. Arnaud's attention:

St. Arnaud seinerseits gewöhnte sich daran, diese Billets doux auf dem Frühstückstische liegen zu sehen, und leistete sehr bald darauf Verzicht, von solcher "Mondscheinpoesie" weitere Notiz zu nehmen.
(443)

By chapter 19, therefore, Gordon's inner space has become outer space. He is moonstruck. Significantly,

Fontane's use of the moon in actual landscape depiction is limited to the evening when Gordon, Cécile, and St. Arnaud return from Altenbrak, and to two instances where Cécile and Gordon, respectively, look out at the evening sky and think of each other. In chapter 7, Cécile rests at her window after the outing to the Rosstrappe. She thinks of the excursion to Quedlinburg, scheduled for the next day, and says to St. Arnaud: "'Und wie klar die Sichel vor uns steht. Das bedeutet schönes Wetter für unsre Partie. Herr von Gordon ist ein vorzüglicher Reisemarschall'" (344). Gordon's view is equally thoughtful and mistakenly hopeful when, in writing his first letter to Cécile from Bremen, he sits at his window, where "die Mondsichel stand über dem Rathaus" (chapter 17:424). "[U]nd die weiche Stimmung, die draussen herrschte, bemächtigte sich auch seiner und fand in dem, was er schrieb, einen Ausdruck" (424).

In a passage already quoted, Gordon offers a less comforting view of the moon: "'[A]ls ich neulich, die Mondsichel am Himmel, das im Schatten liegende Bodetal passierte, war mir's, als ob hinter jedem Erlenstamm eine Hexe hervorsähe'" (chapter 6:338). This spooky moon, seen while hiking through the Harz, forms the backdrop to the return from Altenbrak. As Gordon, Cécile, and St. Arnaud reach the plateau between Treseburg and Thale, "die Schatten aller drei fielen vorwärts auf den wie Silber blitzenden Weg" (chapter 15:414). St. Arnaud teases Cécile: "'Sieh

nur, wie das Mondlicht drüben auf die Felsen fällt. Alles spukhaft . . ." (416). His teasing gives way to a compelling experience:

Gleich danach waren sie bis an den Vorsprung gekommen, von dem aus sich der Plateauweg wieder senkte. Die Pferde wollten in gleicher Pace vorwärts, aber ihre Reiter, überrascht von dem Bilde, das sich vor ihnen auftat, strafften unwillkürlich die Zügel. Unten im Tal, von Quedlinburg und der Teufelsmauer her, kam im selben Augenblicke klappernd und rasselnd der letzte Zug heran, und das Mondlicht durchleuchtete die weisse Rauchwolke, während vorn zwei Feueraugen blitzten und die Funken der Maschine weit hin ins Feld flogen.

"Die Wilde Jagd," sagte St. Arnaud und nahm die Tête, während Gordon und Cécile folgten. (416)

Shortly before this incident, which closes chapter 15, Gordon and Cécile have a moment alone. St. Arnaud rides off to inspect a statue, and Cécile, left waiting in the cold, admits to her despair in her husband. Gordon responds by taking her hand and kissing it; Cécile does not pull away. When Gordon then returns to the Hotel Zehnpfund, his thoughts return to the "mondbeschienene Plateau" (chapter 16:418). In his mind, the evening is bathed in moonlight. His relationship with Cécile has taken a dreamy, magical, and ultimately frightening turn.

Fontane's moon is sometimes benevolent and sometimes demonic. It serves as a kind of alter ego. An introspective character finds the moon conducive to meditation; a character in love finds it magical; and a character who is frightened finds it eerie and threatening. St. Arnaud plays upon Cécile's precarious emotions when he

teases her on the return from Altenbrak about the spooky moonlight. His subliminal understanding of the passionate forces unleashed that evening is expressed in his appraisal of the train. He seems to be observing "Die Wilde Jagd," but in fact he is leading it (Chambers, "Mond/Sterne" 467).

In chapters 1 through 16 of Cécile the skies are filled with sunshine and moonlight. There are no storms in Thale. In chapter 17, when Gordon returns to Berlin at the beginning of August, it rains a bit. In this chapter Gordon creates a simile with summer lightning: "'Briefeschreiben ist wie Wetterleuchten; da verblitzt sich alles, und das Gewitter zieht nicht herauf'" (425). For Gordon, letter-writing is a release of energy that spares him a personal storm. By chapter 25, after fleeing again to Bremen and again returning to Berlin, he observes the progress of autumn from his hotel window:

(A)uch die Szenerie war nicht mehr dieselbe. Die Kastanienbäume, die damals, wenn auch schon angegelbt, noch in vollem Laube gestanden hatten, zeigten jetzt ein kahles Gezweig, und vom Dach her, just an der Stelle, wo man den ganzen sommerlichen Tisch und Stühlevorrat übereinandergetürmt hatte, fiel der Regen in ganzen Kaskaden auf das Podium nieder. (478)

The rain continues in chapter 26; it is heard at Cécile's house when Gordon arrives there after seeing Cécile at the opera. Gordon's emotional state is reflected in the rain. The tension he feels can no longer be easily discharged, and a downpour has set in. Fontane carries the metaphor further by using fog to signify Gordon's

befuddlement. As quoted earlier, Gordon says in chapter 22: "'Die Nebel drüben sind fort, aber ich stecke darin, tiefer, als ob ich auf dem Watzmann war. Und ist man erst im Nebel, so ist man auch schon halb in der Irre'" (464). Thus Gordon arrives in Berlin in chapter 25 in the following manner: "[A]n einem grauen Novembernachmittage, dessen Nebel sich in dem Augenblicke, wo der Zug hielt, zu einem Landregen verdichtete, traf er in Berlin ein . . ." (478).

Significantly, Gordon acknowledges in chapter 25 in conversation with Geheimrat Hedemeyer that he has been travelling abroad for seven years. This is in keeping with the legend of the "Nebelmännlein" and the Ritter von Bodman (or Bodensee, which also sounds like "Bodo" and "Bode"). In most versions of this tale, the Ritter von Bodman travels abroad for seven years. If he stays away longer, his wife will assume he is dead. In the course of his travels, he encounters the little fog-man, who informs him that the seven years are past, and that the knight's wife will remarry tomorrow. The little fog-man will transport the knight home with lightning-like swiftness, if the knight in turn will stop the daily ringing of the fog-bell on the Bodensee, which disturbs the little fog-man and "ihm um den Kopf schlage." The knight promises to do this, and is transported happily home. The fog-bell is never heard again (Bächtold-Stäubli 6: 989-90). In Fontane's parallel to this story, the little "Nebelmännlein" in Gordon's mind is not

appeased. Gordon cannot stop the fog-bell from ringing, and there is no happy ending to the tale. Gordon's last words to Cécile, included in a letter which she receives at the end of chapter 28, are as follows: "'Sehen Sie mich allezeit so, wie ich war, ehe die Trübung kam'" (emphasis added) (494).

WINDOWS

As mentioned in the introduction to this thesis, Gordon-Leslie's obsession with Cécile coincides with his return to the city. At this time, he begins to look out windows more frequently. He says in chapter 17, after just arriving in Berlin: "'Und für einen Fremden ist es immer das erste, dass er sich ein Kissen aufs Fensterbrett legt und die Häuser und Menschen ansieht'" (427). He then sits for a while, but gives up his window seat "um endlich Ordnung zu schaffen" (428). The time at the window, therefore, is for reflection and orientation. Indeed, Gordon is usually at or near a window whenever he writes a letter and when he receives one. He is at a window in chapter 9, when he decides to write his sister Clothilde; in chapter 17, when he pours out his heart to Cécile from Bremen; in chapter 21, when he receives Clothilde's return letter; and in chapter 25, when he explains his sudden second departure from Berlin to Cécile. In chapter 21, he seats himself on a rocking-chair by the window, "um hier con

amore zu lesen" (457). After reading Clothilde's letter, he is terribly upset:

Er warf den Brief fort und erhob sich, um in hastigen Schritten im Zimmer auf und ab zu gehen. Dann aber trat er an das zweite, bis dahin geschlossene Fenster und riss auch hier beide Flügel auf, denn es war ihm, als ob er ersticken solle.
(chapter 22:461)

He then reads an enclosed note from a mutual friend, also with regard to Cécile, and notes that the fog outside is gone, but that he himself is immersed in fog. The entire episode is punctuated by Gordon's moves to and from the window.

To contemplate a view in order to refresh and regroup is a familiar human activity. In the first sixteen chapters of Cécile, this is mainly done out-of-doors, where characters look at landscapes as if they were pictures. In the second half of the novel, when the focus shifts to Gordon-Leslie, the observer is always inside. The emphasis here is on "keeping one's house in order." By pausing to reflect, Gordon pulls himself together. The window simultaneously opens the world to the observer, and separates him from real contact with it. The observer looks out, but his associations to what he sees are of more consequence than the view before him. This process begins in the first half of Cécile, when characters focus on a feature of landscape to explain what they are experiencing. Cécile, in particular, looks for omens in chance occurrences. St. Arnaud teases her and attempts to

dissuade her from this way of thinking, but he too participates. For example, he dubs the view of the train in chapter 15 "Die Wilde Jagd." In contrast, the individual who looks out a window is more self-aware. Gordon sees that the fog outside is gone, and that it is his own mind that is muddled. Thus by moving his characters inside, Fontane completes a kind of separation from nature.

There was an ancient Teutonic belief that Wotan, king of the gods, looked down at the earth from a window (Grimm 1: 135). To the pagan mind, the superior Wotan sat in a higher, more fully conscious, more separate realm. But Wotan was a god. People are not, and--at least in Gordon's case--there is danger in becoming so self-involved that the view from the window no longer matters. The conflict between opening oneself to the world and staying private and hidden will be more fully discussed in the following chapter.

CHAPTER III

IRRUNGEN, WIRRUNGEN

Cécile chronicles the course of a disastrous passion; Fontane's next novel, Irrungen, Wirrungen is a simple love story (Reuter 2: 667). Although Cécile takes place in the Harz, in Bremen, and in Berlin, Irrungen, Wirrungen takes place only in Berlin. The novel includes an outing to Hankels Ablage, several hours distant from Berlin, but its characters are otherwise portrayed in the city. Irrungen, Wirrungen is the story of Lene Nimptsch, a down-to-earth young seamstress, and Botho von Rienäcker, an equally good-hearted and dutiful young army-officer. They meet when Botho saves Lene from a boating accident on the Spree. He walks her home, and initiates a courtship. They consummate their love on an overnight outing to Hankels Ablage, but see one another only once more after they return to Berlin. Botho ends the relationship because he must marry his wealthy cousin. Lene understands this, and, after a period of grieving, she also marries. Each stays within his/her social class, and each anticipates a happy--if resigned--future. As Lene says to Botho in chapter 15 of Irrungen, Wirrungen: "'Wenn man schön geträumt hat, so muss man Gott dafür danken und darf nicht klagen, dass der Traum

aufhört und die Wirklichkeit wieder anfängt'" (Fontane 5: 101).

Although Fontane completed Irrungen, Wirrungen after he had finished Cécile, he began work on the first novel before he had started the second one. In May 1884 he was a guest at Villa Käppel at Hankels Ablage; here he completed his first draft of Irrungen, Wirrungen. Several weeks later Fontane was in Thale, where he developed his plan for Cécile. He ignored his draft of Irrungen, Wirrungen until April 1886, when Cécile appeared in "Universum." By July 1887, Irrungen, Wirrungen was complete. It appeared in serialized form in the "Vossische Zeitung" that summer, and was published as a book by F.W. Steffens of Leipzig in January 1888. The novel was poorly received by Fontane's numerous aristocratic readers. The writer seemed to have attacked the social order as well as conventional morality. A co-owner of the "Vossische Zeitung" wrote to its editor-in-chief: "'Wird denn die grässliche Hurengeschichte nicht bald aufhören?'" (qtd. in Reuter 2: 669)

Fontane responded to such criticism in a letter to his son Theo, written in September 1887. Fontane discusses the unmarried:

"Der freie Mensch aber, der sich nach dieser Seite hin zu nichts verpflichtet hat, kann tun, was er will, und muss nur die sogenannten "natürlichen Konsequenzen," die mitunter sehr hart sind, entschlossen und tapfer auf sich nehmen. Aber diese "natürlichen Konsequenzen," welcherart sie sein mögen, haben mit der Moralfrage gar nichts zu schaffen." (qtd. in Reuter 2: 670)

Fontane was surprised and discouraged by public reaction to Irrungen, Wirrungen. His spirits revived, however, when Paul Schlenther praised the novel in the April 1, 1888 edition of the "Vossische Zeitung." Indeed, acceptance of Irrungen, Wirrungen grew with time. Schlenther anticipated this when he wrote of Fontane in the December 29, 1889 edition of the "Vossische Zeitung":

"Was in ihm lebt, lässt er andere erleben und gewinnt dadurch eine Naturwahrheit, die in dem kleinen Roman Irrungen, Wirrungen ihren Gipfel erreicht und diesem Werk eine klassische Bedeutung verleiht. Denn klassisch ist alles das, was die eigne Zeit eben darum überdauert, weil es von dieser Zeit kommenden Geschlechtern die lebendigste Anschauung gibt. Botho und Lene werden eines der weltliterarischen Liebespaare werden." (qtd. in Fontane 5: 554)

The detailed description which opens Irrungen, Wirrungen is among the novel's most vivid and unforgettable:

An dem Schnittpunkte von Kurfürstendamm und Kurfürstenstrasse, schräg gegenüber dem "Zoologischen," befand sich in der Mitte der siebziger Jahre noch eine grosse, feldeinwärts sich erstreckende Gärtnerei, deren kleines, dreifenstriges, in einem Vorgärtchen um etwa hundert Schritte zurück gelegenes Wohnhaus, trotz aller Kleinheit und Zurückgezogenheit, von der vorübergehenden Strasse her sehr wohl erkannt werden konnte. Was aber sonst noch zu dem Gesamtgewese der Gärtnerei gehörte, ja die recht eigentliche Hauptsache derselben ausmachte, war durch eben dies kleine Wohnhaus wie durch eine Kulisse versteckt, und nur ein rot und grün gestrichenes Holztürmchen mit einem halb weggebrochenen Zifferblatt unter der Turmspitze (von Uhr selbst keine Rede) liess vermuten, dass hinter dieser Kulisse noch etwas anderes verborgen sein müsse, welche Vermutung denn auch in einer von Zeit zu Zeit aufsteigenden, das Türmchen umschwärmenden Taubenschar und mehr noch in einem gelegentlichen Hundegeblaff ihre Bestätigung

fand. Wo dieser Hund eigentlich steckte, das entzog sich freilich der Wahrnehmung, trotzdem die hart an der linken Ecke gelegene, von früh bis spät aufstehende Haustür einen Blick auf ein Stückchen Hofraum gestattete. Überhaupt schien sich nichts mit Absicht verbergen zu wollen, und doch musste jeder, der zu Beginn unserer Erzählung des Weges kam, sich an dem Anblick des dreifenstrigen Häuschens und einiger im Vorgarten stehenden Obstbäume genügen lassen. (Fontane 5: 7)

The author, who with the phrase "unserer Erzählung" acknowledges himself to be narrator, depicts a now vanished world. Although the little house and the building it conceals were still standing in 1875, they seem to exist in a fairy-tale. Such words as "zurückgelegenes," "Zurückgezogenheit," "versteckt," "verborgen," "verbergen," and "Kulisse," grouped together in one paragraph, convey the author's wish to make this a private, self-enclosed world. Time has stopped here; the clock on the wooden tower has long since vanished. The little house itself, however, stands between the world outside and the hidden inner-building. It is visible from the street, and most importantly, its front-door is open all day long.

Fontane adds to these descriptions in the second paragraph of chapter 1. Although it is the week after Pentecost, when the days are characterized by "blendendes Licht," there are evening shadows in the foregarden, which itself is seen in a "halbmärchenhafte" stillness. The small house is occupied by Lene Nimptsch and her invalid stepmother, Frau Nimptsch. The old woman is seated at the hearth: "Dabei hielt die Alte beide Hände gegen die Glut

und war so versunken in ihre Betrachtungen und Träumereien" (8). Such words as "Glut," "versunken," and "Träumereien" have a magical quality when used together, and evoke aspects of tales told in childhood. Indeed when Frau Dörr enters, Frau Nimptsch playfully refers to the tower-building as a "Schloss."

This "castle," which Frau Dörr inhabits with her husband and retarded stepson, is described further in chapter 2 of Irrungen, Wirrungen:

Ja, dies "Schloss!" In der Dämmerung hätt es bei seinen grossen Umrissen wirklich für etwas Derartiges gelten können, heut aber, in unerbittlich heller Beleuchtung daliegend, sah man nur zu deutlich, dass der ganze, bis hoch hinauf mit gotischen Fenstern bemalte Bau nichts als ein jämmerlicher Holzkasten war. . . . (11)

The building is actually almost windowless. It differs from the house rented by the Nimptsches, which in addition to its three front-windows, has a back window. Lene first appears at this window in chapter 3; she irons clothing next to it, while Frau Dörr sits outside and looks in. Frau Dörr says, "'Immer Fenster auf; das ist recht, Lenechen'" (16). Lene says somewhat later, "'Aber hier am Fenster ist ja grade die pralle Sonne'" (16).

Lene is more exposed to the hot, blinding sunshine than her stepmother. As mentioned in chapter 4 of Irrungen, Wirrungen, old Frau Nimptsch always sits at the hearth. The hearth is important to the family; on the evening of Botho's first described visit, which takes place

in chapter 4, only the fireplace and the reflection of the sunset provide a little light. Like Lene, Botho is closer to the outside world--the real world--than Frau Nimptsch and the Dörrs. This is evident when, in response to Frau Dörrs question about a gift he has brought for Lene, he says: "'Nun, da will ich nicht lange warten lassen, sonst denkt meine liebe Frau Dörr am Ende, dass es ein goldener Pantoffel ist oder sonst was aus dem Märchen'" (24). He then gives Lene a package of "Knallbonbons" (translated into English as "party-crackers").

The gathering gains momentum when a concert is heard from out-of-doors, and Botho requests that the windows be opened to let the music in. Those who can dance do so, and when the music ends, there is discussion as to whether to close the windows. Frau Dörr decides that like all of the finer people they must leave the windows open. But she has her doubts: "'Aber wenn Lenechen so fürs Innerliche was hätte, so was für Herz und Seele . . .'" (29). Then Lene serves cherry brandy. The brandy is praised for being finer than punch extract, which often tastes like bitter lemon in the summer, when old bottles have been sitting in the shop-windows "in der grellen Sonne" for several months (30).

In chapters 1 through 4 of Irrungen, Wirrungen, Fontane establishes a theme which he carries through to the end of the novel. He counterpoises the hidden, self-contained, familiar world of the nursery (a place where

seeds are planted and seedlings nurtured) to the unfamiliar world beyond it. There is the dim world of the past, where Frau Nimptsch sits dozing at the hearth, and the bright world outside the window, which spares no illusion, and shows the "castle" for what it really is. There is danger of overexposure to this bright world; the punch can turn sour in the window, and one must provide for "das Innerliche," for "Herz und Seele."

Significantly, Lene is first depicted at a window, which though it faces the hidden portion of the nursery, nevertheless admits the strong sunlight. She still resides within the dim world of the fairy-tale, but she opens herself to the world outside. Her realistic orientation is conveyed to Frau Dörr in chapter 3, when the two women discuss Botho von Rienäcker, and Lene explains that she has no romantic fantasies: "'Einbilden! Ich bilde mir gar nichts ein. Wenn ich einen liebe, dann lieb ich ihn. Und das ist mir genug'" (21).

After dancing in chapter 4, Lene and Botho stroll in the garden in chapter 5. This is a magical evening: "Wirklich, der Mond stand drüben über dem Elefantenhause, dass in dem niederströmenden Silberlichte noch phantastischer aussah als gewöhnlich" (33). Lene is lost in reverie:

So vergingen ihr Minuten, schweigend und glücklich,
und erst als sie sich von einem Traume, der sich

doch nicht festhalten liess, wieder aufrichtete, sagte sie: "Woran hast du gedacht? Aber du musst mir die Wahrheit sagen." (33)

Lene and Botho are in the realm of the fairy-tale, but they are waking from their dream. Lene says to Botho: "'Es heisst immer, die Liebe mache blind, aber sie macht auch hell und fernsichtig'" (34). Subjective and objective assessment are evenly balanced. By the time the pair decides to end their evening indoors, Frau Nimptsch has left the hearth, and there is no light in the "castle." Lene and Botho are moving toward a newer, more enlightened existence.

Lene and Botho consummate their relationship in chapters 11 through 13, which take place at Hankels Ablage, a small fishing village on the Spree. Botho chooses the spot for its reputed beauty and solitude. The couple rents the gable-room at a fisherman's cottage which has been converted to an inn for sailing enthusiasts. Lene and Botho go boating at sunset, and when they return, Lene, who is feeling unwell, goes upstairs to prepare for bed:

An Stelle der kleinen Scheiben, die man im Erdgeschoss noch sah, war hier oben ein grosses, bis fast auf die Diele reichendes Fenster eingesetzt worden, das ganz so, wie der Wirt es geschildert, einen prächtigen Blick auf die gesamte Wald- und Wasserszenerie gestattete. Das grosse Spiegelfenster war aber nicht alles, was Neuzeit und Komfort hier getan hatten. (chapter 12:76-77)

Lene explores the room, and is disturbed by several prints on the walls. Two engravings, entitled "Washington Crossing the Delaware" and "The Last Hour at Trafalgar," remind her

that she cannot read English like Botho, and a lithography called "Si Jeunesse Savait" ("If Youth Only Knew") contains material which she finds offensive.

[U]nd so ging sie denn, den Eindruck wieder loszuwerden, bis an das Giebelfenster und öffnete beide Flügel, um die Nachtluft einzulassen. Ach, wie sie das erquickte! Dabei setzte sie sich auf das Fensterbrett, das nur zwei Handbreit über der Diele war, schlang ihren linken Arm um das Kreuzholz und horchte nach der nicht allzu entfernten Veranda hinüber. Aber sie vernahm nichts. Eine tiefe Stille herrschte, nur in der alten Ulme ging ein Wehen und Rauschen, und alles, was eben noch von Verstimmung in ihrer Seele geruht haben mochte, das schwand jetzt hin, als sie den Blick immer eindringlicher und immer entzückter auf das vor ihr ausgebreitete Bild richtete. Das Wasser flutete leise, der Wald und die Wiese lagen im abendlichen Dämmer, und der Mond, der eben wieder seinen ersten Sichelstreifen zeigte, warf einen Lichtschein über den Strom und liess das Zittern seiner kleinen Wellen erkennen.

"Wie schön," sagte Lene hochaufatmend. "Und ich bin doch glücklich," setzte sie hinzu.

Sie mochte sich nicht trennen von dem Bilde. Zuletzt aber erhob sie sich . . ." (chapter 12:77-78).

Unlike the Lene who irons at the window in chapter 3, this Lene looks out a window to contemplate nature. She is disturbed and confused by the big wide world, and she needs to regain her equilibrium. This image of Lene at the "Spiegelfenster" (literally "mirror-window") is the high point of the Hankels Ablage episode, which in turn is the turning-point of Irrungen, Wirrungen. Lene looks out the window and her vision becomes clearer and more enthralled. Water, forest, meadow, and moon compose an integrated and peaceful whole, and Lene, reflecting herself in this picture, understands that the action she is about to take is

natural, beautiful, and understandably exciting and scary (even the little waves are trembling).

Of course the view is a fleeting one. It is unique to the moment, and the moment will never return. Lene rises, refreshed and resolved, and prepares for Botho. When he arrives, she clings to him, "und blickte, während sie die Augen schloss, mit einem Ausdruck höchsten Glückes zu ihm auf" (emphasis added) (chapter 12:78). Lene closes her eyes to the outside world, and for a brief while, she sees only the world within.

In conversation with their host the next morning, Botho half-jokingly says that he and Lene slept as if in paradise. He then adds the hope that their visit not be interrupted by tourists: "'Das wäre denn freilich die Vertreibung aus dem Paradiese'" (chapter 13:80). In fact, Botho and Lene are disturbed by three of Botho's colleagues, who--perhaps maliciously--arrive that morning with their lower-class mistresses. Lene is distressed that she be included in such company, but she and Botho are forced by social mandate to forget their plans and join the newcomers. The impossibility of a permanent union between them becomes sadly apparent.

Botho writes Lene of his decision to marry his cousin, Käthe, two days after their return from Hankels Ablage. He meets with Lene for the last time in chapter 15. She requests that they sit in the nursery garden: "Es war

Still, nur vom Felde her kam ein Gezirp, und der Mond stand über ihnen" (100). Lene looks up at the evening stars: "'Und wirklich' (und sie wies hinauf) 'ich wäre gerne da. Da hätt ich Ruh'" (100). Lene is cold, and they walk in a nearby field. They see the Wilmersdorf churchtower "unter dem sternklaren Himmel, und nur über den Wiesengrund zog ein dünner Nebelschleier" (100). They discuss their separation, and Lene absolves Botho of responsibility for her decisions and actions. She suggests that they go indoors: "'Sieh nur, wie die Nebel steigen . . .'" (102). When Botho leaves, Lene watches him from behind the "Gitter," or garden-gate.

Elements of landscape in chapter 15 spark associations to German Romantic poetry. The garden; the "star-clear" evening with its suggestion of moonlight; the stillness broken by distant sounds; and the fog which moves along the meadow or rises into the air together comprise a picture familiar to readers of Eichendorff (Alewyn 19-43). Lene's solitude, and her wish to have troubles cease in a far-distant realm, is reminiscent of the last verse of Eichendorff's "Mondnacht:"

Und meine Seele spannte
 Weit ihre Flügel aus
 Flog durch die stillen Lande
 Als flöge sie nach Haus. (Eichendorff 272)

This longing for distant fulfillment is most poignantly portrayed at the close of chapter 15. Lene shuts the garden-gate, and watches Botho "bis sein Schritt in der nächtlichen Stille verhallt war" (103). His footsteps continue until they are no more substantial than an echo, and Lene is abandoned to her longing and loneliness.

With chapter 15, landscape depiction in Irrungen, Wirrungen comes to a close. In chapters 16 through 26, Botho marries and moves to a new apartment, and Lene and Frau Nimptsch move from the little house at the nursery, "das, so poetisch es lag, nicht viel besser als ein Keller gewesen war" (chapter 17:116). They too occupy an apartment, and Lene eventually marries her new neighbor, Gideon Franke. Fontane depicts Botho's and Lene's apartments, respectively, in terms of fireplaces and windows. Botho's dwelling is described in chapter 16:

In den beiden Frontzimmern, die jedes einen Kamin hatten, war geheizt, aber Tür und Fenster standen auf, denn es war eine milde Herbstluft, und das Feuer brannte nur des Anblicks und des Luftzuges halber. Das Schönste aber war der grosse Balkon mit seinem weit herunterfallenden Zeltdach, unter dem hinweg man in gerader Richtung ins Freie sah, erst über das Birkenwäldchen und den Zoologischen Garten fort und dahinter bis an die Nordspitze des Grunewalds. (106)

Like Botho, Lene has a good view; her "kleine Prachtwohnung" (chapter 17:115) is on the fourth floor. Lene has arranged to have a fireplace built onto the woodstove in this apartment, and Frau Nimptsch experiences some conflict as to where to seat herself:

Ja, der Blick, dessen sie sich erfreuten, war entzückend und so schön und frei, dass er selbst auf die Lebensgewohnheiten der alten Nimptsch einen Einfluss gewann und sie bestimmte, nicht mehr bloss auf der Fussbank am Feuer, sondern, wenn die Sonne schien, auch am offenen Fenster zu sitzen, wo Lene für einen Tritt gesorgt hatte. (chapter 17:116)

Frau Nimptsch dies in chapter 19. The sun shines brightly in her windows that morning, and fills the room with light. Frau Nimptsch lies in bed in the shadows: "Immer wieder wandte sie den Kopf nach dem einen offenstehenden Fenster, aber doch noch häufiger nach dem Kaminofen, auf dessen Herdstelle heute kein Feuer brannte" (126). Lene follows her stepmother's gaze and builds a fire. The old woman responds by saying that although the weather is hot, she likes the fire because it reassures her. It imparts a feeling that life continues. She then asks Lene to open the other window, so that the fire will burn better. By evening, Frau Nimptsch is dead.

Fontane depicts the transition from old to new in the fact that Botho and Lene move into new homes, and that Frau Nimptsch, torn between the world indoors and the view beyond the window, chooses her old spot at the hearth and dies. Botho and Käthe also leave their fires burning, but this is done less for emotional sustenance, than for the wish to make a positive impression. Moreover, Frau Nimptsch wants her windows open so that the fire will burn more brightly, whereas Botho and Käthe light a fire so that the air will

circulate. Frau Nimptsch's life is oriented inward; Botho and Käthe's opens outward.

The windows depicted by Fontane in Irrungen, Wirrungen open onto sunshine and fresh air; it never rains in the novel. Fontane uses windows to indicate openness, adaptability, cheerfulness, and youth. He does not achieve this by describing windows themselves, but by including scenes in which characters stand or sit near windows, open them, close them, and even cover them. An example of the last is found in chapter 19, on the morning that Käthe leaves for Schlangenbad, where she will take a cure. Käthe closes the curtains of her train compartment in order to protect herself from the ever brighter sunshine. This action is symbolic of the wish to avoid a social dilemma. Käthe has been married for three years, and she has not become pregnant. For whatever reason, she has avoided a step in her personal and social development, and will have to come to terms with this.

It is significant that far-reaching cityscapes are not mentioned in Irrungen, Wirrungen until Botho and Lene move into new homes. The view from Botho's balcony has already been mentioned above. What Botho's sees from his balcony was real to Fontane's readers. Botho's view is wide-ranging, and it gives him perspective. Thus Botho has a grip on reality. Lene's new view is realistic as well. She now looks out at the lovely cupola of the Michaelskirche,

"statt auf die phantastischen Türme des Elefantenhauses" (chapter 17:116).

When Botho learns of Frau Nimptsch's death in chapter 20, he is shaken by the change. He had imagined Lene and her stepmother still living at the nursery: "[N]un war alles anders, und er hatte sich in einer ganz neuen Welt zurechtzufinden" (140). In chapter 21, Botho travels to the new Jakobikirchhof to lay a wreath of immortelles on Frau Nimptsch's grave. The sun is blazing that afternoon; Botho compares his outing to a journey to Middle Africa. He has not been along this road for many years, and he is fascinated and somewhat repelled by additions to the landscape: pleasure-spots; sculptors' and stonemasons' workshops; advertisements for everything from cheap gravestones to Swedish punch and waffles. At the Rollkrug, a popular pub near the graveyard, a servant girl is washing windows. Fontane inserts this detail almost parenthetically, yet it reflects the fact that Botho's vision is also clearing.

At the gravesite, a respectful attendant waters ivy on Frau Nimptsch's grave, in order to save it from scorching. When Botho returns to his empty apartment in chapter 22 (his wife is still in Schlangenbad), he burns flowers which he picked with Lene at Hankels Ablage, and which, along with her letters, he has kept concealed in his desk. The living plant is nurtured, and the dead plants are destroyed. Botho

also burns Lene's letters. This symbolic resolution does not equal a real one; Botho realizes that he cannot forget Lene. After Käthe returns in chapter 24, she discovers ashes in the stove, suspects that they were once love letters, and burns the ashes a second time. With Käthe's help, Botho's memories will eventually fade.

The last scene depicted in Irrungen, Wirrungen, a conversation between Botho and Käthe, takes place in Botho's den, "dessen Fenster, um Luft und Licht einzulassen, weit offenstanden" (chapter 26:170). Like other windows which open onto sunlight and fresh air in the novel, these windows symbolize clarity, hopefulness, and flexibility. Käthe has been reading a newspaper, and comes upon Lene's wedding announcement. She giggles at the name Gideon, but Botho acknowledges that "Gideon" is better than "Botho." Botho's treatment of Lene has not been exemplary, and he finally accepts this fact. At the same time, Botho suggests that Lene will be happily married. Fontane implies that both couples will live happily, and closes Irrungen, Wirrungen with an optimistic eye to the future.

CHAPTER IV

UNWIEDERBRINGLICH

BACKGROUND

Irrungen, Wirrungen is about growing up; the conflict between old and new is satisfactorily resolved in the novel. Although Botho and Lene are representative of youth--of an open morality--they nonetheless adapt to the realistic demands of background and social position. They divest themselves of romantic illusion, and embrace the social order and their definition within it. Unwiederbringlich is also a novel about change and the difficulties it imposes. After seventeen years of marriage, Graf Helmuth von Holk and his wife Christine are facing crises in their individual development. They have grown apart. Christine is highly religious; she is inflexible and attached to the past. Holk is less steadfast. His wife is isolated and inhibited, but he is extroverted and excitable.

The first eight chapters of Unwiederbringlich take place at Holkenäs Castle in Schleswig-Holstein. In chapter 9, Holk departs for Copenhagen to fulfill his duties as Kammerherr to King Friedrich VII's aunt. He is gone for three months. In this time Holk succumbs to the temptations of court-life in a way he had not previously considered. He

falls in love with Ebba von Rosenberg, lady-in-waiting to the Princess, and is unfaithful to his wife. Holk and Ebba consummate their relationship on the same night that a fire envelops Fredericksborg Castle, where they are staying.

Holk returns to Holkenäs just before Christmas to inform Christine that he is leaving her. He then returns to Kopenhagen, where Ebba rejects him because of his socially disastrous intentions. Holk travels through Europe for one and one-half years, and then remarries Christine. He has changed but she cannot, and in despair she drowns herself three months later.

Fontane developed the plot for Unwiederbringlich from actual events recounted to him by an aristocratic reader. Baron Plessen-Ivenack of Schloss Ivenack at Strelitz had left his wife of eighteen years for a less serious liaison; had been rejected; and had just remarried his wife when she committed suicide. The unhappy woman had left a note behind with "unwiederbringlich" scribbled on it. Fontane tactfully moved the opening date of this story to 1859, and transported events to Schleswig-Holstein and Denmark. Schleswig-Holstein was at that time chafing under Danish control. Fontane had travelled to both Schleswig-Holstein and Denmark in 1864, and had written a study entitled Der Schleswig-Holsteinsche Krieg im Jahre 1864, which had been published in 1866.

Fontane finished his first draft of Unwiederbringlich in December 1887, but did not complete the novel until December 1890. Like Cécile and Irrungen, Wirrungen, Unwiederbringlich first appeared in serial form. It was presented in the "Deutsche Rundschau" from January through June of 1891. The novel was published in book form by Wilhelm Hertz of the Bessersche Buchhandlung in Berlin in 1892. Response to Unwiederbringlich was positive, although --as with Irrungen, Wirrungen--Fontane's enlightened readers became greater fans than his more ordinary ones. The German poet Conrad Ferdinand Meyer wrote to Julius Rodenberg, publisher of the "Deutsche Rundschau" on March 28, 1891:

"Unwiederbringlich ist wohl das Vorzüglichste, was die "Rundschau" in der reinen Kunstform des Romans je gebracht hat: feine Psychologie, feste Umrisse, höchst lebenswahre Charaktere und über alles doch ein gewisser poetischer Hauch. . . ." (qtd. in Fontane 6: 485).

These sentiments were echoed by Peter Demetz in 1964:

Unwiederbringlich bleibt das makelloseste Kunstwerk Fontanes:- ohne Schlacke und Sentimentalität; kühl, gefasst, kontrolliert; ein Buch ganz aus Elfenbein. . . . (166)

CHARACTERS AND LANDSCAPE

When Helmuth von Holk decides to build his dream-castle on an isolated beach in Schleswig-Holstein, his wife Christine is very unhappy. She prefers Holk's ancestral home, which is situated close by in the village of Holkeby.

She has lived in the old castle since her marriage, and has forebodings about the move.

Helmuth's new castle looks like a Greek or Roman temple; it is oblong, flat-roofed, and flanked by a colonnade. In a sense, it is Holk's response to Christine. It is a pagan structure, suited to sunshine, and it contrasts with the cold northern seascape in which it has been erected. Only one side of Holkenäs Castle faces the sea; the other--or "landeinwärts"--side opens to greenhouses, a park, and the road which leads to the village.

When Christine inspects the castle building-site in chapter 1, Holk tells her how beautiful she looks in the golden sunset. She is last depicted on the same beach in chapter 34, just before she drowns herself off the Holkenäs pier. Her companion, Julie von Dobschütz, describes the scene in a letter: "'[D]ie Sonne stand schon tief, als sie mich aufforderte, mit ihr an den Strand zu gehen'" (Fontane 6: 263).

Christine is frequently depicted looking out to sea, and never shown looking at the garden or park. When Holk leaves for Denmark in chapter 9, Christine watches with Dobschütz from the colonnade:

Die Gräfin schwieg und blickte vor sich hin, und als sie nach einiger Zeit wieder auf das Meer hinaussah, sah sie von dem Dampfer nur noch den immer blasser werdenden Rauch, der wie ein Strich am Horizonte hinzog. (66)

Like the pale plume of smoke from the steamship, Christine's happiness is fading. In a sense, her light is dimming. Thus in chapter 18, her particularly affectionate letter to Holk in Denmark arouses familiar but forgotten feelings in her husband; Holk refers to Christine as "das einfache Licht des Tages" (145). In chapter 29, however, when Holk returns to Holkenäs to ask Christine for a divorce, he says to her: "'Du hast nichts von Licht und Sonne. Dir fehlt alles Weibliche, du bist herb und mor-os . . .'" (229).

Holk's view of Christine becomes not only dark, but wintry. Thus at the close of chapter 29, when the couple has argued and Christine leaves Holkenäs for what seems to be forever, it begins to snow:

Der Himmel hatte sich wieder bezogen, und eh eine Minute um war, begann ein heftiges Schneetreiben, ein Tanzen und Wirbeln, bis der Windzug plötzlich nachliess und die Flocken schwer und dicht herniederfielen.

. . . Es waren die Gräfin und die Dobschütz.
Niemand begleitete sie. (231)

Although Fontane portrays Christine in terms of sunlight--she stands in the sunset, and she is or is not equated with the light of day--he depicts Holk as more separate from nature. Holk is an observer, when he wants to be. He seems not to notice the landscape at Holkenäs at all, but he looks at the view when he arrives in Kopenhagen in chapter 10:

Holk stand auf Deck und genoss eines herrlichen Anblicks; über ihm funkelten die Sterne in fast

schon winterlicher Klarheit, und mit ihnen zugleich spiegelten sich die Uferlichter in der schimmernden Wasserfläche. (71)

As Holk's ship docks, the stars and harbor lights appear to mirror one another. Holk seems to be fulfilling his destiny. In an essay on moon and stars in the works of Fontane, Helen Chambers argues against giving this moment transcendental significance ("Mond/Sterne" 471). The stars signify Holk's aspirations, but his aspirations are earthly, not spiritual. His anticipation is represented by the harbor lights, which promise excitement in Kopenhagen.

Holk immediately goes to his room at the house of the widow Hansen. The next morning he looks out the window:

Es waren nur wenige, die zu so verhältnismässig früher Stunde die Dronningens-Tvergade passierten, aber jedes einzelnen Haltung war gut, alles blühend und frisch, und er begriff den Stolz der Dänen, die sich als die Pariser des Nordens fühlen. (chapter 11:83)

Holk does not notice trees, birds, flowers, sky, or the lack of them. He looks at people. This tendency repeats itself when Holk stands at the same window in chapter 19:

In dieser Richtung gingen Holks Betrachtungen, wenn er des Morgens von seinem Fenster aus auf die stille Dronningens-Tvergade herniedersah, die, so still sie war, doch immer noch einen lebhaften Verkehr hatte, verglichen mit der einsamen Fahrstrasse, die von Schloss Holkenäs nach Dorf Holkeby hinunterführte. (147)

Holk is not incapable of appreciating landscape. But he is depicted as being responsive to overwhelmingly lovely, unique views, and always in Ebba's company. Thus in chapter

14, when Holk, Ebba, the Princess and several others make an excursion to the Eremitage at Klampenborg:

Holk und das Fräulein aber, die des Anblicks zum ersten Male genossen, blieben unwillkürlich stehen und sahen fast betroffen auf das in einiger Entfernung in den klaren Herbsthimmel aufragende, von allem Zauber der Einsamkeit umgebene Schloss.
(106)

Holk's tendency to observe, and to lose himself in thought when he does so, saves his life. By chapter 21 of Unwiederbringlich, the royal entourage has moved north to Fredericksborg Castle, the Princess' favorite, for the months of November and December. Holk and Ebba go for a walk, and find themselves behind the giant structure. They appraise the back of the castle aesthetically, as if it were a painting which should conform to realistic specifications:

"Ja," sagte Holk. "Es hebt sich alles trefflich von einander ab. Aber das tut die Beleuchtung, und auf solche besondere Beleuchtung hin dürfen Schlosser nicht gebaut werden. Ich meine, die zwei Backsteintürme, drin wir wohnen, die hätten mit ihrem prächtigen Rot etwas höher hinaufgeführt werden müssen, und dann erst die Schiefer- oder Schindelspitze. Jetzt sieht es aus, als solle man aus der untersten Turmluke gleich auf das grosse Schrägdach hinaustreten, um draussen, an der Dachrinne hin, eine Promenade zu machen." (172)

When the Fredericksborg fire takes place in chapter 27, Holk, whose room is located above Ebba's in one of the brick towers, is spending the night in her room. Ebba's maid, Karin, has overstoked the double-oven at the base of the tower, and she interrupts Holk and Ebba to tell them that the building is on fire. Concerned for Ebba's honor, Holk goes upstairs to his own room. Ebba flees downstairs,

but comes back for Holk. At this point they are trapped. Holk remembers the little tower-window which leads to the large gutter adjoining the roof. He carries the half-conscious Ebba to safety by means of this window, and the two of them are then rescued from the rooftop. They are greeted by King Friedrich VII when they descend to the castle-courtyard. Holk is lauded as a hero, but the details of his feat are socially compromising.

Holk becomes confused after this episode with Ebba. He loses perspective. He decides that a higher power protected them from death, and that this signifies a blessing on their union:

Ja, das alles würde er gesehen haben, wenn er sich wie ein Draussenstehender hätte beobachten können; aber das war ihm nicht gegeben, und so schwamm er denn im Strome falscher Beweisführungen dahin, Träumen nachhängend. . . ." (chapter 28:217)

Holk's journies to and from Holkenäs in chapters 29 and 30 are characterized by fog. When he first sees the Castle from shipboard in chapter 29, the building's clean lines are "verschwommen" (224). It is foggy; it snows briefly; then Holkenäs is finally visible, looking "öd und einsam" (225). It is as if Holk were looking at his home of many years through tears. When the emotional storm passes, he sees his old home more clearly; he sees that he has left it.

Holk's return to Copenhagen is delayed. The fog becomes so thick that his ship must stay anchored for over

twelve hours while at sea. This fog reflects Holk's increased doubt and confusion. He and Christine are now officially separated, and he has just spent his first Christmas alone. When the fog lifts and Holk's ship arrives in Kopenhagen harbor, it is early evening and the lanterns on shore are already burning. Holk is on his way to a new life.

By chapter 31 of Unwiederbringlich, Holk has been abroad for one and one-half years. He has spent the last six months in London, where he has made new friends. His happiness is epitomized by his view of Tavistock Square, seen from his apartment:

[D]er eingegitterte, sorglich bewässerte Rasen zeigte das frischeste Frühlingsgrün, die Fliederbusche standen in Blütenpracht, und die gelben Rispen des Goldregens hingen über das Gitter fort in die breite, dicht daran vorüberführende Strasse hinein. (242)

This is unlike the views from Holkenäs, and unlike the view from Holk's apartment in Kopenhagen. It is a city view, but it does not focus on people. Holk's "garden" is well-tended. When he looks out, he sees the openness and balance of blooming, cultivated nature. This nature exists harmoniously within the city. It is under human control, and reflects Holk's personal integration and social success.

Holk has been so restored, and has become so hopeful, that he remarries Christine in chapter 32 of Unwiederbringlich. Because Holk, Christine, and their

family want to regain past happiness, they ignore the personal changes which drove them apart. But life at Holkenäs is not the same. "Friede herrschte, nicht Glück" (chapter 33:255). Holk comments on this while walking in the park with Julie von Dobschütz in chapter 33:

"Aller Streit ist aus der Welt, und wenn ich mit Christine durch den Park gehe, wie's noch heute vor dem Frühstück der Fall war, und das Eichhörnchen läuft über den Weg und der Schwan fährt über den Teich . . . -so fällt mir immer ein Bild ein, auf dem ich mal das Paradies abgebildet gesehen habe; . . . und ich könnte zufrieden sein und sollt es vielleicht. Aber ich bin es nicht, ich bin umgekehrt bedrückt und geängstigt." (257)

Holk has at last discovered the gulf between external and internal reality. The beauty of the park and the normal activities of the animals do not reflect his emotional state, nor that of his wife. Moreover, Holk does not attempt to relate the outside world to the inner one. The park and the animals would be just as they are that day with or without him; and he would be troubled regardless of where he walked.

When Christine drowns herself two weeks after Holk's conversation with Dobschütz, "Holk war wie betäubt und wusste sich nicht Rat" (chapter 34:264). Holk's illusions are shattered, and he will need to grapple with the unconscious inner forces which have propelled him to this crisis. He may find solace in nature, but then again he may not.

Baron Arne von Arnewiek, Christine's brother and Holk and Christine's neighbor, has an attitude toward nature which is much like Holk's. He appreciates a good view, but he can easily ignore one if he is more involved in conversation. Moreover, he understands that people avoid unpleasant topics by diverting conversation to landscape.

An example of Arne's appreciation of nature is seen in chapter 2, when he visits his sister and her family at Holkenäs:

Arne selbst schritt mit seinem Schwager Holk auf den Steinfliesen auf und ab und blieb mitunter stehen, weil das Bild vor ihm ihn fesselte: Fischerboote fuhren zum Fange hinaus, das Meer kräuselte sich leis, und der Himmel hing blau darüber. . . .

"[E]s ist entzückend hier oben und so windfrisch und gesund. Ich glaube, Holk, als du hier einzogst, hast du dir fünfzehn Jahre Leben zugelegt." (13)

Arne enjoys Holkenäs more than Christine does. He understands his brother-in-law as well as his sister, and sees merit in both their points of view. Although Arne is depicted only at Holkenäs, he corresponds with Holk during the time that Holk is in Denmark. Arne acts as a mediator, and it is he who urges Holk to remarry Christine.

As Arne returns by carriage from Holkenäs to Arnewiek in chapter 5, he attempts to persuade his companion Schwarzkoppen, the local seminary director, to speak favorably of Holk to Christine. Schwarzkoppen tries to change the subject, and Arne's reply shows an attitude to landscape not seen elsewhere in Unwiederbringlich--nor indeed in Cécile or Irrungen, Wirrungen:

Dieser [Schwarzkoppen] verriet indessen wenig Lust, das Thema weiter fortzuspinnen: es war ihm ein zu heisses Eisen, und nach Arnewiek hinüberwiesend, das in eben diesem Augenblick jenseits einer tief einbuchtenden Förde sichtbar wurde, sagte er: "Wie reizend die Stadt im Mondlichte daliegt! Und wie der Damm drüben die Dächer ordentlich abschneidet und dazu die Giebel zwischen den Pappeln und Weiden! Und nun Sankt Katharinen! Hören Sie, wie's herüberklingt. Ich segne die Stunde, die mich hierher in Ihr schönes Land geführt."

[Arne answers:] ". . . Aber Sie wollen mir bloss entschlüpfen. Ich fordere Sie auf, mir beizustehen in dieser schwierigen Sache, die viel schwieriger liegt, als Sie vermuten können, und Sie zeigen auf den Damm drüben und sagen mir, dass er die Dächer abschneidet. Versteht sich, tut er das. Aber damit kommen Sie mir nicht los." (37-38)

That Fontane includes this conversation is surprising, to say the least. Arne not only dismisses the landscape; he chides Schwarzkoppen for describing a view in much the same way that Fontane would have done. Arne is quite right. In the scheme of things, the fact that the dam blocks the rooftops in orderly fashion is not important. Nor is it interesting.

Like Arne von Arnewiek, Ebba von Rosenberg is an observer of others. She is a pragmatist; she has "Eisen im Blut" (chapter 12:95). She toys with Holk and eventually seduces him, but she leaves the relationship when disaster strikes. Ebba's feelings can be intense, but their intensity is tempered by social convention. This is clearest in chapter 25 of Unwiederbringlich, when Ebba and Holk go ice-skating.

It is bitterly cold, and the waterways around Fredericksborg Castle have frozen over. Even the distant

Esrom- and Arre Seas are frozen around their shores. The Princess and her following take an outing to the Arre Sea. The old woman rides in a sleigh; Holk, Ebba, and others skate before and behind her. The group's destination is an inn on the seashore, where all will converge for refreshment. When the group arrives, however, Holk and Ebba are unwilling to stop skating:

[Holk] ergriff . . . ungestüm ihre Hand und wies nach Westen zu, weit hinaus, wo die Sonne sich neigte. Sie nickte zustimmend und beinahe übermütig, und nun flogen sie, wie wenn die Verwunderung der Zurückbleibenden ihnen nur noch ein Sporn mehr sei, der Stelle zu, wo sich der eisblinkende, mit seinen Ufern immer mehr zurücktretende Wasserarm in der weiten Fläche des Arre-Sees verlor. Immer näher rückten sie der Gefahr, und jetzt schien es in der Tat, als ob beide, quer über den nur noch wenig hundert Schritte breiten Eisgürtel hinweg, in den offenen See hinauswollten; . . .

"Hier ist die Grenze, Ebba. Wollen wir drüber hinaus?" Ebba stieß den Schlittschuh ins Eis und sagte: "Wer an zurück denkt, der will zurück. Und ich bin's zufrieden. Erichsen und die Schimmelmann werden uns ohnehin erwarten--die Prinzessin vielleicht nicht." (198-99)

Ebba attributes their hesitation to Holk, but it is she who remembers the others, and decides to return to them.

"BILDER"

As he did in Cécile, Fontane frequently uses the term "Bild" (picture or image) in Unwiederbringlich. The word denotes internal views as well as external ones. "Bild" sometimes refers to landscape, or to an image outside of the beholder, and it sometimes represents what a character sees

in his mind's eye. In Cécile, landscapes were depicted as "Bilder," which characters inspected as though they were canvases. As Gordon and Cécile fell in love, however, "Bild" referred more to images formed in the mind. This same duality is seen in Unwiederbringlich. In the later novel, however, very few landscapes are viewed as pictures, but many ideas are depicted as images.

There are several passages in Unwiederbringlich in which characters enjoy a "Bild." Thus in chapter 2, when Arne strolls on the terrace at Holkenäs Castle, he pauses, "weil das Bild vor ihm ihn fesselte" (13). As Holk travels to Klampenborg with the Princess in chapter 13, he is "entzückt von dem Bilde, das sich ihm darbot . . ." (97). In the next paragraph, however, the term "Anblick" (view) is substituted for "Bild": "Holk würde sich diesem Anblick noch voller hingegen haben . . ." (97).

Real people looking at landscape look at views, not pictures, and Fontane seems to acknowledge this fact. Although Fontane again uses the word "Bild" in chapter 31 to describe Holk's view of Tavistock Square (242), he implies that Holk looks at the Square from his apartment. The view is seen within a window frame, and is thus more of a picture.

Fontane's penchant for enclosing landscape within a window frame, and viewing it as a picture, is most clearly and beautifully evident in chapter 14 of Unwiederbringlich,

when Holk, Ebba, the Princess and her party enjoy coffee in the Eremitage at Klampenborg:

Hier, im Mittelsaale, hatten dienstbeflissene Hände bereits hohe Lehnstühle um einen langen eichenen Tisch gerückt und die nach Ost und West hin einander gegenüberliegenden Balkonfenster geöffnet, so das die ganze landschaftliche Herrlichkeit wie durch zwei grosse Bilderrahmen bewundert werden konnte. Freilich die das Schloss unmittelbar und nach allen Seiten hin umgebende Wiesenplaine war, weil zu nahe, wie in der Tiefe verschwunden, dafür aber zeigte sich alles fernegelegene klar und deutlich, und während, nach links hinüber, die Wipfel eines weiten Waldzuges in der niedergehenden Sonne blinkten, sah man nach rechts hin die blauflimmernde Fläche des Meeres. Holk und Ebba wollten aufstehen, um erst von dem einen und dann vom andern Fenster aus das Bild voller geniessen zu können, die Prinzessin aber litt es nicht; sie verstände sich auf Landschaft und könne versichern, dass gerade so, wie's jetzt sei, das Bild am schönsten wäre. (107-08)

Holk and Ebba indeed regard both views (east and west) as "Bilder." The characters are indoors, and their excitement and curiosity are restricted by the Princess who --as the arbitress of convention--permits only one point of view. Holk and Ebba will not walk, play, or make love in this delicious landscape. They are separate from it; it is as real to them as a painting. Because the characters stay within the parameters prescribed by their social circle, they must enjoy the landscape with their minds.

In Unwiederbringlich, the word "Bild" is most frequently used to describe the products of the imagination. According to Julie von Dobschütz in chapter 9, "'Eine lebhaftes Phantasie schiebt auch Bilder vor das Hässliche und ist dann wie ein Schutz und ein Schirm'" (66). Sometimes

these imaginary pictures are indeed helpful. In chapter 30, when Holk leaves Holkenäs for Denmark, he is forced to spend two nights in Flensburg. There is no ship to Copenhagen until December 25. Holk is disturbed, and goes walking on Flensburg Bay. He fantasizes about his happy future with Ebba: "Er malte sich allerlei anheimelnde Bilder aus, wie sie spätestens der nächste Mai heraufführen sollte" (234). He imagines their coming wedding, and how the Princess and her entourage will be happy for them. Holk thinks of his honeymoon with Ebba, which will culminate in a journey to Sorrento:

So kamen ihm die Bilder, und während er sie greifbar vor sich sah, flutete das Wasser der Bucht dicht neben ihm, ernst und dunkel, trotz der Lichtstreifen, die darauf fielen. (234)

In spite of the light on its surface, the water of Flensburg Bay is dark and unfathomable. It is like Holk's unconscious mind. Fontane often expresses the unconscious element in Holk's thinking by means of "Bilder." An example of this is Holk's reaction to his landlady's daughter, Brigitte Hansen. On the night of his arrival in Copenhagen, "Holk hatte sich vorm Einschlafen . . . mit dem Bilde der jungen Frau Hansen beschäftigt" (chapter 11:83). Brigitte had lit his way up the staircase that evening, and he had been struck by the beauty of her raised arm as revealed by her lantern. Until chapter 28, when Holk's interest has clearly been transferred to Ebba, he continues to be haunted by mental images of Brigitte Hansen: "[I]hr Bild war er

nicht losgeworden" (chapter 15:113); "In ihrer Gesamterscheinung war sie das Bild einer schönen Holländerin" (chapter 15:114); "[S]o war er ganz Auge und ihrem Bilde hingegeben" (chapter 19:147); "In der Hand hielt sie eine Lampe von ampelartiger Form, wie man ihnen auf Bildern der Antike begegnet" (chapter 10:82).

Holk's fascination with Brigitte is not merely physical. She is the first attractive woman he meets when he arrives in Kopenhagen, but she arouses feelings more compelling than just sexual desire. The lantern she carries provides a clue; Brigitte is like a guide. Holk is severing his psychological ties to Christine. The woman who for seventeen years has represented all womankind is no longer integral to his identity. He needs a new relationship--a new anima. According to Marie-Luise von Franz, a disciple of Carl Jung and a psychoanalyst,

Whenever a man's logical mind is incapable of discerning facts that are hidden in his unconscious, the anima helps him to dig them out. . . . [T]he anima takes on the role of guide, or mediator, to the world within and to the Self. (Franz 193)

At the age of forty-five, Helmuth von Holk is in a developmental crisis. Brigitte's "Bild" haunts him because, at an unconscious level, she signifies what he will need in order to move beyond this crisis. Holk's interest shifts from Brigitte to Ebba, who, as his social equal, seems a more suitable choice for a relationship. But Ebba is

selfish and limited, and Holk founders for lack of a soulmate.

ELEMENTS OF LANDSCAPE

Unlike the birds, flowers, sun and moon in Cécile, elements of landscape in Unwiederbringlich do not show obvious symbolic content. They are integrated into the narrative well, and their symbolic significance is less easily identified. One of the few clear exceptions to this is seen in chapter 2 of Unwiederbringlich, in which "die ringsherum nistenden Schwalben" have left Holkenäs by the opening of the story. It is autumn and the swallows have naturally gone south, but the fact that they traditionally bring good luck to homes where they nest (Bächtold-Stäubli 7: 1392) makes Holkenäs Castle seem doubly forlorn.

Finches are also seen at Holkenäs, and seagulls appear in landscapes in both Holkenäs and Denmark. Arne von Arnewiek avoids a painful moment in a conversation with Christine by feeding crumbs to chaffinches ("Buchfinken") (chapter 8:61); and Holk's teenage son, Axel, goes seagull-hunting on the day that his father leaves for Copenhagen. If the finches have symbolic meaning, it is subordinate to what their appearance reveals about Arne, just as the fact that Axel would shoot a seagull--traditionally a spiritual bird (Bächtold-Stäubli 6: 596)--indicates his lack of sensitivity.

Of the plants depicted in Unwiederbringlich, the cactus, cypress, and laurel of Holkenäs add to the impression of a neoclassical landscape. Of course there are weeping-willows in the graveyard at the village church, and majestic plane-trees dot the countryside at Klampenborg and Fredericksborg. Plane-trees signify solidity and continuity for Fontane. There is a large plane-tree near Holk's apartment in London, "die hier schon gestanden haben mochte, als, vor nun gerade hundert Jahren, dieser ganze Stadtteil erst errichtet wurde" (chapter 31:246).

Holk's London apartment also overlooks Tavistock Square, which is filled with "Goldregen" (laburnum) and "Flieder" (lilac). These create an impression of color and abundance. On the other hand, white asters, which commonly symbolize death (Bächtold-Stäubli 1: 629), are strewn on the ground at Christine's funeral, and wild grape, often used by Fontane to indicate freedom (Demetz 204), is depicted at Holkenäs on the morning of the funeral procession (chapter 34:261).

Unlike Cécile, Unwiederbringlich contains almost no portrayal of the sun or moon. Sunsets take place at Holkenäs, but they are mentioned, not described. As in Cécile, the sunset signifies the decline of an individual or a relationship. Thus when Holk and Ebba return from their outing to the Arre Sea, it is "eine Stunde nach Sonnenuntergang" (chapter 26:199). The moon, on the other

hand, retains the magical properties it showed in Cécile. One exceptional moonlit evening is portrayed in chapter 21 of Unwiederbringlich. Holk has just spent his first night at Fredericksborg:

. . . was aber für Holk am störendsten gewesen war, das war, dass der Mond, alles Sturmes unerachtet, bis in seinen zurückgelegenen und tief in die Wand eingebauten Alkoven geschienen hatte. Holk hatte sich durch Zuziehen der Gardine vor diesem unheimlichen Blicke schützen können, aber das widerstand ihm noch mehr; er wollte das wenigstens sehen, der da draussen stand und ihm den Schlaf raubte. Gegen Morgen erst schlief er ein, und da noch unruhig und unter allerlei ängstlichen Träumen. (164)

This passage requires little explanation. One could argue that the moon represents Ebba, or that it represents death, but it more likely just constitutes a disturbance. Holk is bothered by Ebba and their flirtation, and by the changes he is experiencing. He is in a sensitive mood, and the relentless moonlight reminds him of his unavoidable dilemma. Fontane's portrayal of the moon is romantic and scary, and it adds to the power of his narrative.

Fontane's playfulness in creating a scary scene is reflected in the words of Princess Maria Eleonore in chapter 19. She describes Fredericksborg Castle to Ebba and Holk:

"Und wenn dann das Wetter wechselt und der Vollmond blank und grell darübersteht und alles so unheimlich still ist und das ganze höllische Getier aus allen Ecken und Vorsprüngen einen anstarrt, als ob es bloss auf seine Zeit warte, da kann einem schon ein Grusel kommen. Aber dieser Grusel ist es gerade, der mir das Schloss so lieb macht." (151)

Indeed it is weather which most characterizes life at Fredericksborg Castle. From chapters 1 through 17 of Unwiederbringlich, there is almost no mention of sun or storm. "Die schönen Herbsttage schienen andauern zu wollen" at Holkenäs in chapter 6 (41), and "nichts liess sich beobachten als abgefallene Blätter" from the Princess' palace window in Kopenhagen in chapter 12 (91). Chapter 18 opens with, "Das Wetter schlug um, und es folgten mehrere Regentage" (138), but it is not until chapter 19, when the Princess decides to move everyone north to Fredericksborg, that weather becomes a factor in Unwiederbringlich. Holk's friend Pentz warns him of what is coming:

"Und wenn es nicht schneit, so regnet es, und wenn Regen und Schnee versagen, so stürmt es. Ich habe schon viele Windfahnen quietschen und viele Dachrinnen und Blitzableiter klappern hören, aber solch Geklapper wie in Fredericksborg gibt es nirgends mehr in der Welt." (chapter 19:149)

For the last two weeks of November, however, the Princess and her party enjoy uncharacteristically fine weather in Fredericksborg. Holk and Ebba go walking with the local pastor and his wife, and observe the calmly autumnal countryside:

Die Sonne, die frühmorgens so hell geschienen, war wieder fort, der Wind hatte sich abermals gedreht, und ein feines Grau bedeckte den Himmel; aber gerade diese Beleuchtung liess die Baumgruppen, die sich über die grosse Parkwiese hin verteilten, in um so wundervoller Klarheit erscheinen. Die Luft war weich und erfrischend zugleich, und am Abhang einer windgeschützten Terrasse gewahrte man allerlei Beete mit Spätastern; überall aber, wo die Parkwiese tiefere Stellen hatte, zeigten sich grosse und kleine Teiche, mit Kiosks und Pavillons am Ufer, von

deren phantastischen Dächern allerlei blattloses
Gezweige herniederhing. überhaupt alles kahl.
(chapter 21:170)

This is a supremely clear depiction. Fontane does not orient the reader in terms of foreground and background, right and left, nor does he need to. Anyone who has walked in the country on an overcast autumn day will have no difficulty visualizing this landscape: "ein feines Grau," "wundervoller Klarheit," "weich und erfrischend," and everywhere everything "kahl." The modern reader may have some trouble with "Kiosks und Pavillons," or with "phantastischen Dächern," but he can take comfort from the fact that the characters, whom the reader more or less accompanies, are actually walking in this landscape. It is not a picture in front of them; it is three-dimensional even without sound.

By chapter 25 of Unwiederbringlich, there are no more walks in the castle park. The weather changes with the arrival of December. "Dieser Wetterumschlag änderte natürlich auch das Leben im Schloss" (195). The Princess is ill; Holk, Ebba and their friends spend evenings together in alternate towers, and the gatherings become more intimate.

"[D]a schlug das Wetter abermals um" in the second week of Advent (chapter 25:196). It becomes terribly cold. Holk and Ebba's romantic "'Eismeer Expedition'" (chapter 26:199) takes place one week later, and the great fire at Fredericksborg occurs that same evening.

From this point, weather depiction in Unwiederbringlich gradually diminishes. Holk travels to Holkenās and back in fog and snow; but chapters 31 through 34, which take place in spring, summer and fall in London and Holkenās, are full of sunshine. In terms of weather, the day of Christine's funeral is almost indistinguishable from her second wedding-day (chapter 34:261). Only the wild grapevines coiled around the pillars of the colonnade at Holkenās have changed. Their leaves have turned red. These signify Christine's physical transition, and suggest that Holk's wife is at last free.

Chapter V

CONCLUSION

CHANGES

In the preceding investigation, I have looked at nature depiction in novels published in 1887, 1888, and 1892, and have noted changes in Theodor Fontane's portrayal of landscape. In Cécile (1887), characters spend much time looking at landscapes together. Although beautiful, these views are often stilted. Characters sit before landscape as though it were a canvas, and hear sounds or observe animals which make the canvas three-dimensional. The animals depicted have symbolic significance, to which characters respond in various ways.

Cécile reads omens into natural occurrences. A swarm of butterflies, a curious blackbird, or a particularly fiery sunset is not an isolated event to her. She responds to nature as if it were the parent and she the egocentric child. Nature's arbitrary phenomena are laden with personal significance. If Cécile can decipher nature, she can orient herself, and overcome her feelings of helplessness.

Cécile's is a primitive point of view. The belief that clues to personal destiny reside in the external, natural world is as ancient as the reading of sacrificial

entrails or the compilation of astrological charts. This belief discounts personal responsibility. Because of this fact, the belief is not apparent in the two later novels, Irrungen, Wirrungen (1888) and Unwiederbringlich (1892). In Irrungen, Wirrungen, Lene is superstitious, but her superstition has a rational basis (Chambers, Elements 147). For example, she is reluctant to tie with a strand of her hair flowers that she and Botho have picked at Handels Ablage. "Haar bindet" (Fontane 5: 70), and she and Botho must one day part. Lene never looks at landscape in an attempt to decipher her fate. At Hankels Ablage, she sits at a window as if it were a mirror. The view before her is contained within a frame; it is specific and balanced. Lene relaxes and orients herself. She responds to the moon, the forest, and the rippling water. Elements of landscape may indeed be symbolic, but Lene does not ponder their probable meaning. Given the context of the episode, one feels that she would stay with Botho that evening if her room overlooked a factory.

In Unwiederbringlich, the views which characters pause to look at are briefly and concisely portrayed. While strolling at Holkenäs in chapter 2, Arne is enchanted by fishing-boats, the sea, the clear blue sky, and the plume of smoke from a steamship (Fontane 6: 13). When Holk arrives in Kopenhagen, he sees only the stars and the harbor lights (chapter 10:71). The views from the balcony windows at the

Eremitage are of course more compelling, although they too consist of general images: forest and sunset, sea and perhaps sky. At one point Holk and others adjourn to the balcony to watch a herd of deer emerge from the forest, but this experience is quickly forgotten. Ebba's fascination with the white stags she sees leads to a discussion of folk-songs (chapter 14:111).

Cécile is portrayed as an intuitive woman who attributes her own awareness to external forces. The only character in either Irrungen, Wirrungen or Unwiederbringlich who resembles her is Christine Holk. Christine is also intuitive, but she does not derive her clues from chance occurrences in the landscape. In chapter 1 of Unwiederbringlich, she tells her husband how she feels about his new castle:

"[A]n Ahnungen glaub ich. . . . [M]an steckt nun mal in seiner menschlichen Schwachheit, und so bleibt einem manches im Gemüt, was man mit dem besten Spruche nicht loswerden kann." (10)

Christine believes that each individual is born under a certain star, and that there is a book in heaven that shows her name with a palm tree next to it (chapter 4:32). The tree is emblematic of Christine's Christian faith; she feels that she is subject to the will of God. Christine's brother Arne, however, believes that personality and fate are inwardly and independently determined: "In unserem Busen wohnen unsere Sterne, so heisst es irgendwo, und was die innere Stimme spricht, das erfüllt sich" (chapter 4:30).

Arne has a masculine, modern attitude. When he rides to Arnewiek with Schwarzkoppen in chapter 5, he ignores the sea and the townscape, and focuses on what the other man says and does. Arne appreciates nature, but only when he has the time.

In the introduction to this thesis, I stated that Holk's reaction to landscape on the road to Klampenborg was thematic to my endeavour:

Holk war entzückt von dem Bilde, das sich ihm darbot; unmittelbar links die Reihe schmucker Landhäuser mit ihren jetzt herbstlichen, aber noch immer in Blumen stehenden Gärten und nach rechts hin die breite, wenig bewegte Wasserfläche mit der schwedischen Küste drüben und dazwischen Segel- und Dampfboote, die nach Klampenborg und Skodsborg und bis hinauf nach Helsingör führen.

Holk würde sich diesem Anblick noch voller hingeeben haben, wenn nicht das Leben auf der Chaussee, drauf sie hinführen, ihn von dem Landschaftlichen immer wieder abgezogen hätte.
(chapter 13:97)

In the first paragraph quoted, Fontane's landscape depiction is reminiscent of passages in Cécile. Holk admires a "Bild" which is divided into left and right, and the relative position of geographical landmarks is deemed important. These landmarks seem to fade away into an imaginary distance. But unlike landscape description in Cécile, this passage is brief. There are homes, flowers, and gardens, and the ocean has boats upon it. There are no suggestions of color, and nothing shines forth as an obvious symbol. Most importantly, Holk turns away from this view to look at other people.

Whether ponderous or brief, portrayed explicitly as "Bilder" or simply portrayed, Fontane's landscapes are characterized by what Max Tau refers to as an "associative factor" (41). Fontane is like an impressionist painter, who suggests with mere brush-strokes what the observer then completes in his mind's eye. Whether looking at the outskirts of Berlin in Cécile, or sitting with Christine as she watches her husband's ship disappear on the horizon, the reader creates a view born of his own experience. This associative factor is particularly apparent in Fontane's portrayal of the city, where streets, squares, buildings and parks are often mentioned and not described. The reader familiar with Berlin, Kopenhagen, or London relates to his own impressions in visualizing these places.

Tau argues that Fontane is incapable of creating a fully experienced landscape (14). Fontane's landscapes function as backdrops to action, and consist of repeating elements which have the same symbolic significance in every novel. These elements are never uniquely depicted. The setting sun, for example, sets essentially the same in every story, and always suggests decline. According to Tau, plants and animals are particularly useful symbols for Fontane. They have traditional meanings, and require no actual portrayal (18). Together they comprise a kind of symbolic code. Swallows, for example, always signify freedom, and immortelles are the flowers of death.

Tau asserts that Fontane's landscape portrayals have two purposes (24): they foreshadow events; and they highlight the thoughts and feelings of characters, which are projected outward. In Cécile, an example of Fontane's foreshadowing is the memorable sunset in which Gordon seems consumed by fire. As Hubert Ohl points out, Fontane lessens the obviousness of this portrayal by placing it in Cécile's memory. Scenes in Cécile in which characters observe the moon provide examples of situations in which feelings are projected onto landscape. The moon reflects the meditative, amorous, or frightened mood of the observer.

The manner in which characters read meaning into natural occurrences changes in Irrungen, Wirrungen. When Lene and Botho go boating at Hankels Ablage, they choose between two rowboats which are called "Hoffnung" (hope) and "Forelle" (trout). Lene signals her preference: "'Natürlich die Forelle. Was sollen wir mit der Hoffnung?'" (Fontane 5, chapter 11:67). The morning after she and Botho sleep together, Lene observes a servant-girl washing dishes in the river. Lene says: "Weisst du, Botho, das ist kein Zufall, dass sie da kniet, sie kniet da für mich, und ich fühle deutlich, dass es mir ein Zeichen ist und eine Fügung" (chapter 13:81). Lene reads her own feelings--in this case her awareness of her social origins--into a human aspect of the landscape. Lene does not look at the setting sun and see decline, nor does she look at a blackbird and fear bad

luck. The symbols she chooses, and the inferences she draws, are less general and more personal.

This trend toward a personal symbolism, in which surroundings other than landscape help characters to come to terms with themselves, takes yet another turn in Unwiederbringlich. Here, characters respond to events which do not occur before their eyes. Christine has "Ahnungen" about moving to Holkenäs. Her husband conceived the idea of the castle from Uhland's poem "Das Schloss am Meer," but did not know that the poem ended unhappily (Fontane 6, chapter 1:9-10). The possible symbolism worries Christine, but what actually disturbs her is her husband's impulsiveness.

Indeed, Holk is the only character in Unwiederbringlich who consistently deludes himself. After the fire at Fredericksborg, Holk sees his and Ebba's survival as a sign from God. He needs external approval, and thus denies his ingenuity in saving his own life:

Wenn wir in Not und Zweifel gestellt werden, da warten wir auf ein Zeichen, um ihm zu entnehmen, was das Rechte sei. Und solch Zeichen habe ich nun darin, dass eine höhere Hand uns aus der Gefahr hinausführte. (chapter 28:216-17)

Holk is somewhat like Cécile in his deference to forces outside of him. But unlike Cécile, Holk does not see his "sign" in a chance visual occurrence. He finds it in an event.

In Bild und Wirklichkeit: Studien zur Romankunst Raabes und Fontanes (1968), Hubert Ohl does not contest Max

Tau's observation that Fontane's landscape description is limited. But he questions Tau's assumption that Fontane should be fluid and realistic. Ohl writes:

[N]icht die Kunst will hier Natur werden, sondern die Natur wird Kunst. Sie wird zu einem Bild, das menschliches Erleben spiegelt, zumindest aber auf menschliches Geschick, sei es auch nur als dessen "Hintergrund," bezogen bleibt. (204)

In my opinion, Max Tau's and Hubert Ohl's differences become insignificant in Unwiederbringlich. Landscape description in the novel is of course secondary to character portrayal and the depiction of conversation, but it is also woven into the narrative in a way not seen in Cécile. Landscape in Unwiederbringlich is less often portrayed as "Bild." Moreover, Fontane introduces landscape sparingly. He saves nature description for points in his narrative where nature appears most logically and powerfully--at Klampenborg and Fredericksborg. Fontane's landscapes themselves are subtle and minimal. Moreover, characters in Unwiederbringlich are often indifferent to them. Only such majestic views as that of the park at the Eremitage excite the wonder of Holk and Ebba, and only the weather at Fredericksborg greatly influences their lives.

Paradoxically, the increased importance of weather in Unwiederbringlich is found in the same novel in which characters are relatively indifferent to nature. Weather is somewhat important in Cécile when Gordon returns to Berlin. The portrayal of weather substitutes for other forms of

nature depiction. The rain and fog of the Berlin fall and winter reflect Gordon's emotional state; the fog in particular symbolizes his clouded perception. In Unwiederbringlich, weather becomes crucial in chapters 19 through 27, in which Fontane delivers a kind of running weather commentary. The characters are at Fredericksborg Castle; first it is clear, then stormy, and finally it freezes. Each phase in the transition from autumn to winter influences life at Fredericksborg. When it rains, characters are forced to stay indoors and socialize more intimately. When it freezes, Holk and Ebba go ice-skating, and explicitly acknowledge the point to which their attraction has driven them. That evening, the Castle burns because a servant who is cold overstocks the oven.

CROSSCURRENTS

In examining landscape portrayal in Cécile, Irrungen, Wirrungen, and Unwiederbringlich, I have noted that landscapes in Cécile are more evocative of actual canvases than those that come later. Max Tau says of Fontane's landscape depiction: "Es findet keine Neuschaffung einer Landschaft statt, sondern eine Kopierung von Werken aus dem Gebiete der bildenden Kunst" (11). Tau does not elaborate; he does not specify aspects of landscape depiction which Fontane might have appropriated from painters known to him.

Tau seems more concerned with demonstrating that Fontane's landscapes were assembled, and not experienced (14).

In visualizing landscape depicted in Cécile, I have been struck by one image in particular: the portrayal of characters who stand with their backs to the reader/viewer, and look at the lovely landscape "Bild" before them. As they observe, they experience nature--the sunset, the moonlight, the countryside--and they reflect on their feelings. In the second half of Cécile, and again in Irrungen, Wirrungen, characters stand or sit at a window and engage in the same reflective interaction with landscape/cityscape.

In chapter 31 of Cécile, when Gordon describes his emotional state, he says that he is as immersed in fog as if he were on the Watzmann (464). The Watzmann is a mountain in the German Alps, and it is the subject of a painting by Caspar David Friedrich (1774-1840). The painting was executed in the mid-1820's, and represents the painter's vision of God (Vaughn, "Friedrich" 81). Although Friedrich had become unfashionable by mid-century, his work was resurrected in the mid-1890's, and it is reasonable to assume that Fontane, a great lover of art, was familiar with Friedrich's paintings.

In Modern Landscape Painting and the Northern Romantic Tradition (1975), Robert Rosenblum calls Friedrich's technique "a spectator approach to Christianity" (26-27).

For the romantic, mystical, and highly religious Friedrich, the power of God was to be fathomed in landscape. This was Friedrich's innovation; one of his favorite motifs was that of a human figure or figures, with their back(s) to the viewer, engaged in a "tense, internal dialogue with nature" (Rosenblum 107). Objects in the foreground were clearly visible, but the background would show "a remote, inaccessible beyond" (Rosenblum 35). Friedrich's human subjects sometimes stood by the sea or on a cliff or other promontory, and sometimes they looked out a window.

Whether Fontane developed his ideas of landscape depiction directly from Friedrich, or from traditions which the artist initiated, similarities between Fontane and Friedrich are too close to be coincidental. In Cécile and to some extent in Irrungen, Wirrungen, Fontane's landscapes are consistent with the idea of a mystical interaction with nature, and with the portrayal of characters whom the reader/viewer observes as they look at landscape. Unwiederbringlich gives evidence of a different development. Characters rarely sit before a view or window for the sake of the view. There is less description of sun, moon, countryside, and certainly cityscape. Fontane emphasizes the individual character.

Fontane's move away from Romantic themes and images in landscape depiction, and his increasingly realistic descriptions of characters relative to landscape, parallels

to some extent the development of his friend and contemporary, the Berlin painter Adolf Menzel (1815-1905). Although Menzel rarely painted landscape, he devoted himself to the portrayal of historical subjects in his earlier years. As he grew older, he turned his attention to everyday events and real people. Menzel's work became more immediate and true-to-life. According to Max Jordan, who wrote about Menzel in 1905, the artist exemplified the Naturalist:

Je weiter er in die Greisenjahre emporstieg, desto inniger erfasste er das Gegenwärtige. Das Leben des Tages ist es, was er immer ausschliesslicher zum Gegenstande seines künstlerischen Schaffens machte und damit Hand in Hand geht eine Meisterschaft der technischen Ausdrucksmittel, welche die unmittelbare Erscheinung rückhaltlos packt. Seine Beobachtung ist unfehlbar. Er gibt immer die ungeschminkte, oft die ganze Wahrheit wieder. (84)

Although Fontane wrote many brief essays on artists and exhibitions, his theoretical position is unclear. In Aufsätze zur bildenden Kunst, a collection of these essays published in 1970, a section entitled "Zur Kunsttheorie" comprises two pages. In a two-paragraph commentary contained in this section, called "über das Gemeinsame im Realismus und Idealismus der modernen Kunstbestrebung," Fontane asserts that Realism, Naturalism, and Impressionism are all expressions of protest against "das Alltägliche, Herkömmliche" (171). He seems not to prefer one of these movements over the other, because each represents a new approach to art, and each is therefore worthwhile.

Regardless of Fontane's theoretical position, the changes in his landscape depiction in novels published between 1887 and 1892 show aspects of the writer's transition from Romanticism to Realism--from landscape as an illustration of Ruskin's "pathetic fallacy" (Rosenblum 36), to the denial of landscape by characters increasingly concerned with themselves. Although Fontane never omits landscape from his narratives, and often substitutes weather depiction when landscape is not described, Cécile, Irrungen, Wirrungen, and Unwiederbringlich reveal the writer's attempt to diminish the importance of landscape in his work. His last novel, Der Stechlin (1897-99), contains almost no nature description, and serves as further proof of Fontane's desire to focus exclusively on characters and their interactions (Hillebrand 273-74). Most of Der Stechlin consists of conversation.

In 1872, Fontane discussed his ideas about landscape portrayal in an essay on the German writer, Willibald Alexis. Fontane wrote:

Eine Sonne auf- oder untergehen, ein Mühlwasser über das Wehr fallen, einen Baum rauschen zu lassen, ist die billigste literarische Beschäftigung, die gedacht werden kann. In jedes kleinen Mädchens Schulaufsatz kann man dergleichen finden; es gehört zu den Künsten, die jeder übt und die deshalb längst aufgehört haben als Kunst zu gelten; es wird bei der Lektüre von jeder regelrechten Leserin einfach überschlagen und in neunundneuzig Fällen von hundert mit völligem Recht, denn es hält den Gang der Erzählung nur auf. Es ist noch langweiliger wie eine Zimmerbeschreibung, bei der man sich wenigstens wünschen kann, das Porträt des Prinzen Heinrich oder die Kuckucksuhr zu besitzen. Die

Landschaftsschilderung hat nur noch Wert, wenn sie als künstlerische Folie für einen Stein auftritt, der dadurch doppelt leuchtend wird, wenn sie den Zweck verfolgt, Stimmungen vorzubereiten oder zu steigern. (emphasis added) (Literarische Essays 1: 206-7)

This early statement of what amounts to Fontane's landscape credo is consistent with his later development. In its emphasis on the portrayal of character and mood as opposed to surroundings, it foreshadows the appearance in German literature of such writers as Alfred Döblin (1878-1957), author of the Expressionist novel Berlin Alexanderplatz (1929), and Robert Musil (1880-1942). These men are urban writers who portray subjectively considered realities. The external, perceivable world is not the world they necessarily see. They are harbingers of the twentieth century, for whom, as Musil writes in Der Mann ohne Eigenschaften (1931), "Die überschätzung der Frage, wo man sich befinde, stammt aus der Hordenzeit, wo man sich die Futterplätze merken musste" (qtd. in Hillebrand 12-13).

Fontane died in 1898. I suspect that he would have agreed with Musil. The differences in Fontane's landscape depiction in novels published between 1887 and 1892 are evidence of the writer's deliberate, consistent, and fairly sudden attempt to alter his approach to the portrayal of character. Fontane shows surprising change within a five-year period. Given the direction in which his younger contemporaries were then moving, it is unlikely that Fontane--had he lived--would have chosen to stop time, and

to reverse the course of his own development. In an essay entitled "Der alte Fontane," the writer Thomas Mann points to Fontane's admiration for the young Gerhart Hauptmann. Hauptmann published a controversial Naturalist play called Vor Sonnenaufgang in 1889. Mann writes of Fontane:

Damals ist er siebzig, und er wird immer jünger. Die "Revolution der Literatur" findet ihn auf der Höhe, und er dichtet den heiteren Spruch von den Alten, deren larmoyanten Unentbehrlichkeitsdünkel er nicht versteht, und von den Jungen, die den Tag und die Stunde haben, die die Szene beherrschen, und die nun "dran" sind. (17-18)

WORKS CONSULTED

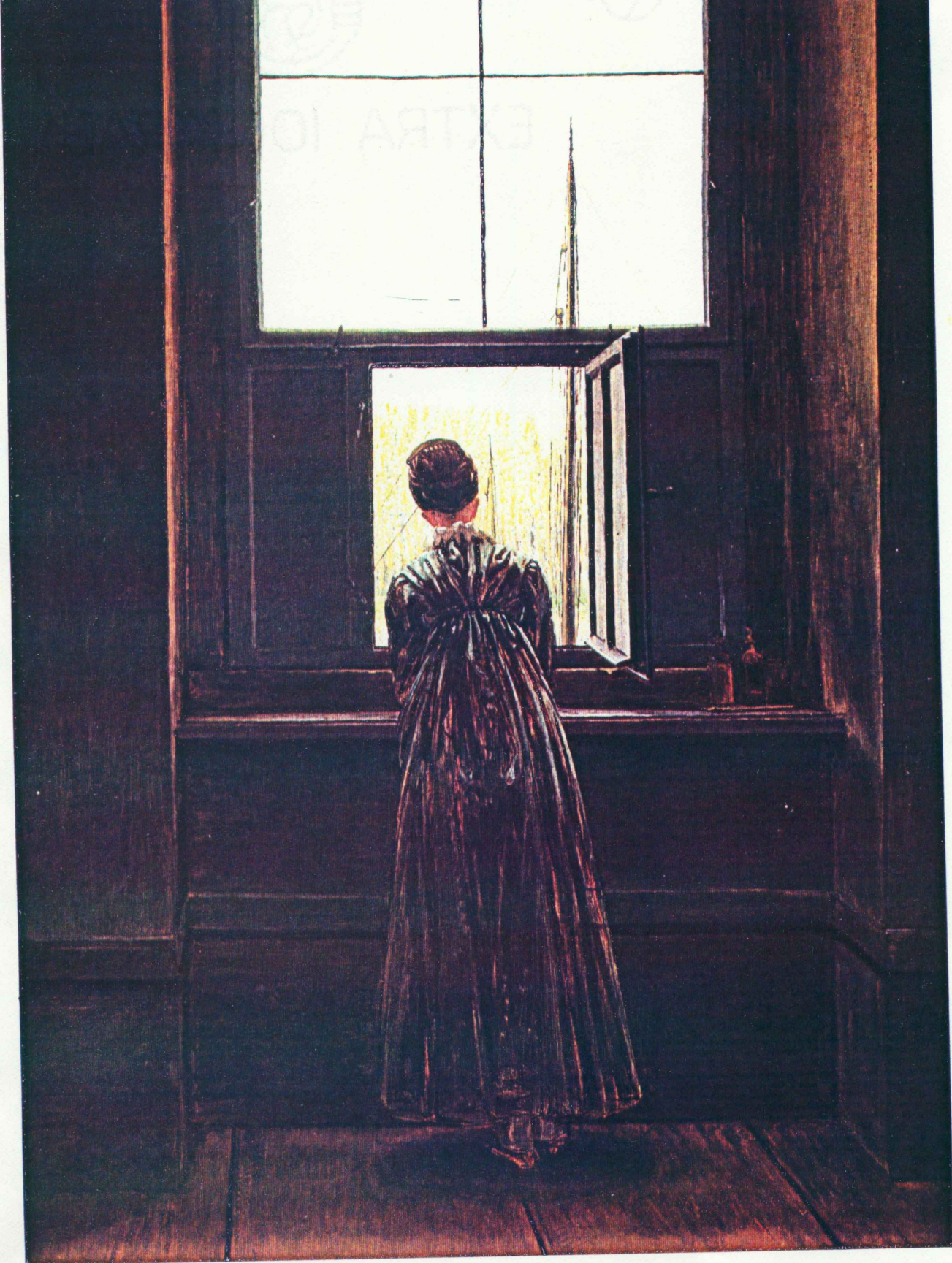
- Ahrens, Helmut. Das Leben des Romanautors, Dichters, und Journalisten Theodor Fontane. Düsseldorf: Droste, 1985.
- Alewyn, Richard. "Eine Landschaft Eichendorffs." Eichendorff Heute. Darmstadt: Wissenschaftliche Buchgesellschaft, 1966. 19-43.
- Bächtold-Stäubli, Hanns, ed. Handwörterbuch des deutschen Aberglaubens. 10 vols. Berlin/Leipzig: de Gruyter, 1934/35.
- Chambers, Helen E. Supernatural and Irrational Elements in the Works of Theodor Fontane. Stuttgart: Hans-Dieter Heinz, 1980.
- . "Mond und Sterne in Fontanes Werken." Fontane Blätter 5.5 (1984): 457-75.
- Demetz, Peter. Formen des Realismus: Theodor Fontane. 2nd ed. Munich: Carl Hanser, 1966.
- Eichendorff, Joseph von. Werke. Ed. Wolfdietrich Rasch. Munich: Carl Hanser, 1966.
- Fontane, Theodor. Causerien über Theater. 2 vols. Munich: Nymphenburger, 1964.
- . Romane und Erzählungen. Ed. Peter Goldammer et al. 8 vols. Berlin/Weimar: Aufbau, 1969.
- . Aufsätze zur bildenden Kunst. 2 vols. Munich: Nymphenburger, 1970.
- . Literarische Essays und Studien. 2 vols. Munich: Nymphenburger, 1974.
- Franz, Marie-Luise von. "The Process of Individualtion." Man and His Symbols. Ed. Carl G. Jung et al. 1964. New York: Dell, 1968. 157-254.
- Grimm, Jacob. Teutonic Mythology. Trans. James Steven Stallybrass. 4th ed. 2 vols. New York: Dover, 1966.

- Guillaud, Jacqueline and Maurice, eds. Caspar David Friedrich: Line and Transparency. Paris: Guillaud, 1984.
- Hatfield, Henry. "The Renovation of the German Novel: Theodor Fontane." Crisis and Continuity in Modern German Fiction. Ithaca/London: Cornell, 1969. 1-34.
- Hauser, Arnold. Sozialgeschichte der Kunst und Literatur. Munich: C.H. Beck, 1953. 513-993.
- Hillebrand, Bruno. Mensch und Raum im Roman: Studien zu Keller, Stifter, Fontane. Munich: Winkler, 1971.
- Jordan, Max. Das Werk Adolf Menzels, 1815-1905. Munich: F. Bruckmann, 1905.
- Mann, Thomas. "Der alte Fontane." Theodor Fontane. Ed. Wolfgang Preisendanz. Darmstadt: Wissenschaftliche Buchgesellschaft, 1973. 1-24.
- Ohl, Hubert. Bild und Wirklichkeit: Studien zur Romankunst Raabes und Fontanes. Heidelberg: Lothar Stiehm, 1968.
- Quabius, Richard. "Die Gestaltung des Raumes in Theodor Fontanes Roman 'Effi Briest'." Acta Germanica 7 (1972): 135-54.
- Reuter, Hans-Heinrich. Fontane. 2 vols. Munich: Nymphenburger, 1968.
- Ritter, Gustav A., comp. Deutsche Sagen. Berlin: Merkur, n.d. 357-61.
- Rosenblum, Robert. Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko. New York: Harper and Row, 1975.
- Rost, Wolfgang E. Örtlichkeit und Schauplatz in Fontanes Werken. Diss. Berlin, 1930. Teildruck Berlin: 1930.
- Sternberger, Dolf. Panorama oder Ansichten vom 19. Jahrhundert. 3rd ed. Hamburg: 1955.
- Tau, Max. Der assoziative Faktor in der Landschafts- und Ortsdarstellung Theodor Fontanes. Oldenburg: Rudolf Schwartz, 1928.
- Vaughn, William. "Caspar David Friedrich." Caspar David Friedrich, 1774-1840, Romantic Landscape Painting in Dresden. London: The Tate Gallery, 1972. 9-44.

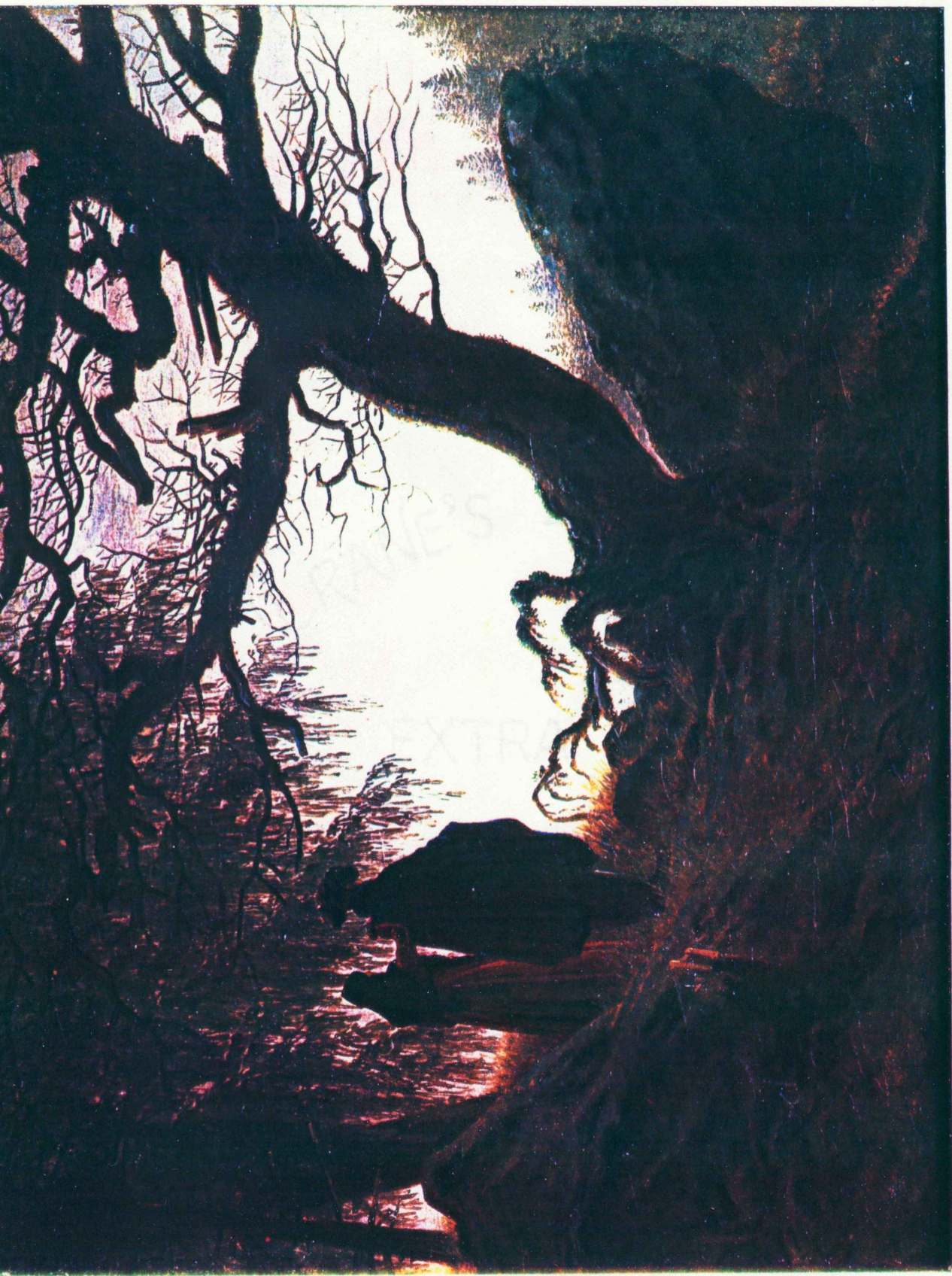
Vaughn, William. German Romantic Painting. New
Haven/London: Yale, 1980.

APPENDIX

LANDSCAPES 1822-30; 1892



"Woman at the Window"
Caspar David Friedrich
1822



— "Man and Woman
Contemplating the Moon"
— Caspar David Friedrich c. 1824



"The Watzmann"

Caspar David Friedrich 1824-25



"The Temple of Juno
at Agrigentum"
Caspar David Friedrich
c. 1830



AD. MENZEL FEC. 1892

AUF DER FAHRT DURCH SCHÖNE NATUR

"On the Journey through
Lovely Nature"
Adolf Menzel
1892